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# CENTRAL STATES

## Speech Journal


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Relationships Between Vocal Harmonics and Fundamental Pitch . . . . *Bernard A. Landes*

Building the Debate Program . *Leonard F. Sommer*

Some Basic Considerations in Rating Scale Development: A Descriptive Bibliography . . . . . *Keith Brooks*

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Report of the Central States Speech Association Nominating Committee



VOL. IX
NO. 1
FALL, 1957

# THE CENTRAL STATES SPEECH JOURNAL

## Published by

## The Central States Speech Association

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*The Central States Speech Journal* is printed in November and March by the Allen Press, Lawrence, Kansas.

Subscriptions, including membership in the Central States Speech Association, are $3.00 per year. Sustaining memberships (including both Journal and Convention Fee) are $5.00. Single copies of the Journal are $1.25. Subscription orders should be addressed to Halbert E. Gulley, University of Illinois, Urbana, Illinois.

Correspondence concerning manuscripts and other items for publication (except advertising) should be sent to the Editor. Advertising orders should be sent to the Executive Secretary.

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## An Open Letter from the President

Dear Colleagues in CSSA:

The academic year of 1957-1958 promises to be a most significant one in the history of the Central States Speech Association. For the first time we are having a three-day convention. For the first time we are meeting during the Christmas holidays when our members can make their Chicago trip leisurely without missing an excessive number of classes. For the first time we are giving awards to outstanding young speech teachers—an event that is to become annual. And for the first time we have a fully developed committee structure—a fact important in that the ability of CSSA to serve its members and the field of speech has been increased.

Important as these new developments are, our two principal functions will continue to be the sponsoring of the annual convention and the publishing of the *Journal.* Dr. Kim Giffin and his assistants deserve a commendation from the entire Association for their fine job with our magazine. Many of you no doubt have noticed, just as I have, the increasing size of the magazine and its improving quality. May more of you than ever before send your articles to your own regional journal whenever you have something worthy of publication!

The expanded convention should provide a great many worth-while and interesting features. Four general sessions and thirty sectional meetings will provide a full schedule for speech teachers of all academic levels and all subject matter interests. From 3:00 Thursday afternoon when Dr. John Dietrich will speak on "Theatre *Is* Speech" until the last five sectional meetings adjourn Saturday at 3:15, the conference will be rich in opportunities for listening to papers, observing demonstrations, and participating in forums.

The list of the titles of sectional meetings suggests that our fourteen sponsors have done an excellent job of preparing a program so well balanced that both the beginning teacher and the university professor will find much of value.

But as valuable as the sectional meetings are for providing specific information and meeting special interests, they must take second place to the general sessions. Here, although the areas of theatre, public address, and correction and hearing are all represented, the emphasis is upon speech as a unified academic discipline. The four general sessions are as follows:

1. Thursday afternoon Dr. John Dietrich, Second Vice President of the Speech Association of America, will give the opening address. Professor of Speech and Head of the Theatre at The Ohio State University, Dr. Dietrich is a former president of CSSA and is the author of a widely used college textbook, *Play Direction.*

2. Saturday morning Dr. Harold Westlake, Professor of Speech Correction and Audiology at Northwestern University, will address the entire convention on the topic "Aspects of Speech Correction and Audiology Which Have Importance for All Teachers of Speech."

3. Friday morning Dr. Harold A. Bosley, Pastor of the First Methodist Church, Evanston, will give the keynote address for the convention on "Preaching on Controversial Issues." A former national college champion in extempore speaking, Dr. Bosley now is one of the foremost Protestant ministers in the country. The reference work *Books in Print* lists seven books of which he is author.

4. Thursday evening Messrs. Ellingsworth, Reid, Hawker, and Ewbank, under the chairmanship of Bob Schacht, will present a demonstration on one of the three national high school propositions, "Resolved: That United States foreign aid should be substantially increased." No high school coach will want to miss this demonstration, and I have a suspicion that the four speakers will have enough fun with the topic to make the evening enjoyable for many of our other members.

A convention, of course, consists of a great deal more than its meetings. It is an opportunity to renew old friendships and make new ones. It provides a chance for professional contacts that may later prove valuable. It offers the stimulation of conversing with others of like ambitions, interests, and ideals. It presents for inspection new textbooks and the latest equipment. It leaves a few free hours for shopping and attending the professional theatre. (If you wish to see *My Fair Lady*, write the Shubert Theatre immediately for seats.)

In planning the convention this year, your officers have attempted to assist you in gaining all possible values from your trip to Chicago. Specifically, we are providing (1) an outstanding exhibit of photographs, model sets, masks, and perhaps hand puppets, (2) the usual commercial exhibit of books and equipment, (3) an Information Center to help you arrange trips to TV studios, theatres, and other points of interest, and (4) a free Placement Service to help in bringing applicants and employing officials together.

Finally, we appreciate the continued co-operation and friendly interest of the American Educational Theatre Association, the American Forensic Association, the American Speech and Hearing Association, and the National Society for the Study of Communication. We also welcome a newcomer, though for one year only, the Committee on Discussion and Debate Materials and Interstate Co-operation of the National University Extension Association. This group will hold open meetings on the 1958-1959 high school debate topics. Although certain limitations apply to voting, every high school coach is welcome to attend, to express his opinions, and thus to participate in choosing next year's propositions.

This letter probably has been too long, but there is much to say about our growing organization and its expanding activities. May I see all of you in Chicago on December 26, 27, and 28!

Yours sincerely,

Wayne N. Thompson
President
Central States Speech Association

## The Editorial Policy of the Central States Speech Journal

Our editorial policy is based upon the following four concepts suggested by the Central States Speech Association Advisory Council:

1. Two issues annually, 64 pages each, published in November and March; deadlines are October 15 and February 15.
2. Services performed well by the *Quarterly Journal of Speech* and other periodicals should not be needlessly duplicated.
3. Emphasis should be placed on ideas which will be useful to the classroom teacher.
4. All areas of our profession, including drama, speech correction, radio, etc., should be represented effectively.

Manuscripts most acceptable will be those which satisfy the above requirements. Suggested length is "less than 2,000 words."

The style most desirable is that suggested in the "M.L.A. Style Sheet." (Write to the treasurer of the Modern Language Association of America, 100 Washington Square East, New York 3, New York; price, 15c.)

Manuscripts submitted for consideration will be evaluated by a panel of consulting editors.

Manuscripts should be sent to Kim Giffin, Editor, *Central States Speech Journal*, Department of Speech and Drama, University of Kansas.

The cost of Journal article reprints is as follows (Add shipping and billing expense of $1.00 per order):

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Charge will be made for a minimum of 100 reprints. The press will bill the author directly with fully itemized bill, showing the shipping and billing expense.

The Central States Speech Journal
Vol. IX, No. 1 Fall, 1957

# Some Durable Satisfactions in the Teaching of Speech

Kenneth Hance

[*The following article is an adaptation of the Keynote Address delivered by Dr. Hance at the April, 1957, CSSA Convention.*]

On May 30, 1925, Professor Andre Morize introduced his Memorial Day address at Harvard University with these words: "It is fitting that there should be, in the life of nations as in the life of men, hours of reflection and meditation. We pause a moment, we interrupt the routine of work and of days, to consider, in the peace of an hour's thought, the way which has been traversed and the perspectives which open before us."

May I paraphrase this statement by saying: "It is fitting that there should be, in the lives of professional associations, hours of reflection and meditation, when we can pause to consider the way which has been traversed and the perspectives which open before us."

It is fitting that we in the field of Speech take time to stand back and away from our daily tasks and routines to contemplate upon our heritage, our philosophy, our problems, and our responsibilities—as well as upon the "specifics of our trade." If for no other reason than this, such a meeting as this conference of the Central States Speech Association is eminently worthwhile. Here, indeed, is an exemplification of the thought expressed by Professor Morize.

It is fitting, also, that the persons planning this conference have chosen to make this gathering more than a "how-to-do-it" meeting and have made it an occasion for "mental stock-taking" — for meditation upon the theme: "Opportunities for Achievement in the Teaching of Speech." In view of this, it may be helpful to turn again to the Harvard Chapel for inspiration concerning our theme—and to note the title of President Eliot's address to the students of that institution: "Some Durable Satisfactions of Life." May we, then, think together on this occasion on the theme: "Some Durable Satisfactions in the Teaching of Speech."

My purposes in discussing this topic are four: (1) to remind all of us of the satisfactions which are inherent in our profession; (2) to attempt to encourage each of us who has been in the Speech profession for some years to intensify his interest and to serve as an ambassador or spokesman in arousing enthusiasm for our work; (3) to attempt to encourage our younger members to continue in this field; and (4) to provide all of us with thoughts which we may present to persons whom we would like to have join us in the teaching of Speech.

Perhaps you are asking: Why dis-

*Mr. Hance (Ph.D., Michigan, 1937) is Professor of Speech, Michigan State University.*

cuss these matters here and now? I am not doing so particularly because we are being challenged or are suspected; in fact, our heritage and status are being challenged perhaps less than at any other time in history. Nor am I doing so because we have "lost heart" or "sense of mission," although at times some of us may lose a bit of perspective. Rather, I am doing so because, as Andre Morize said, it may be well at times to pause and "see just where we are" and what are some of the possibilities that lie before us. Finally, I am doing so because the officers of this Association hope that, through this conference, we may encourage more of our number to wish to remain in our profession—also that we may be able to attract ever-increasing numbers to our ranks.

Two questions stand before us. (1) What are some of the "durable satisfactions of teaching?" (2) Where do we as teachers of Speech stand regarding these durable satisfactions?

As I look at myself, and as I attempt to analyze the interests and desires of others, I see five such wishes—five "durable satisfactions" which we wish to find in our work. We wish to be associated with a profession that (1) has an "ancient and honorable" tradition; (2) has as one of its principal objectives the development and nurture, especially in the methodological sense, of the human mind, character, and personality; (3) is the epitome of individual instruction—of personal contact with students; (4) offers opportunities and satisfactions for virtually every taste and interest; and (5) is dynamic and expanding and demanding—that is developing proportionately more than others and that has an abundance of new and exciting "job opportunities" and challenges.

Where do we as teachers of Speech stand regarding these durable satisfactions? Does our profession offer them to us?

First, we should remind ourselves that as *teachers* we are members of a profession which can be as stimulating, as creative, as influential as any on the face of the earth. While it is true that, as Jacques Barzun has said in *Teacher in America,* there is, in some quarters, an age-old prejudice against teaching, and that teachers often must face sneers and be called "underpaid pitiable drudges," it is even more true that we are, or *can be,* in the great tradition "of Socrates, Jesus, Buddha, and 'other great teachers of humanity' "—that we are members of a profession "which has no limits to its powers," which places a high premium upon not only a body of subject-matter but also the influencing of the minds and characters of students, which provides us with the opportunity of "teaching life" by both precept and example, which has as perhaps its highest goal not only knowing and loving *what* he teaches but (and even more important) *whom* he teaches.

But this is not all. Great though the *teaching* profession may be, it is the profession of *Speech teaching* that is of concern to us today. It is of this that I speak. How far does it measure up to the five durable satisfactions or norms which we have mentioned?

In my judgment, it clearly meets the first objective in that it has AN "ANCIENT AND HONORABLE" TRADITION AND PAST. Without seeming to boast or to be guilty of overstatement, we can say that our profession can provide us with real satisfactions at this point. The record of history is clear, and we have only to read it.

In general, it can be said that Speech is one of the oldest academic disciplines. As early as 425 B.C., it was a part of the programs of instruction in Greece, occupying the attention of such important educational leaders as Isocrates, Plato, and Aristotle. (Isocrates established what we might call a "school of Speech" in Athens c390 B.C.) Also, training in Theatre was undertaken at this time in connection with the performances of the dithyramb in the early Greek theatre. In the first century B.C. and the first century A.D., it was an important part of the educational system of Rome; and in the Middle Ages, Speech (as represented by Dialectic and Rhetoric) was also at the heart of every typical course of study in the Liberal Arts, which consists of the Trivium (Grammar, Dialectic, and Rhetoric) and the Quadrivium. One of the principal features of the Renaissance in general is the discovery of the great classical works in Speech (those of Aristotle, Cicero, and Quintilian) and the renewed interest in Speech as a vital part of education. In the years 1500-1850, particularly in Britain, France, and Italy, both secular and clerical educators were much aware of the central position of Speech in education (Wilson, Campbell, Blair, Whately; also, Jesuit education).

In the United States, too, Speech has long been at the heart of education. In the Colonial Chartered Colleges, both curricular and extracurricular work in this field began virtually at the time of founding; and in the period 1775-1859, Harvard, Princeton, and others had instruction in Speech as a requirement in the general educational program, with its teachers such renowned persons as John Quincy Adams and Edward T. Channing at Harvard and Witherspoon and Hope at Princeton. (It is true that in both Britain and the United States there were declines after 1850, when rhetorical principles were associated with written discourse; but even then that area of Speech now known as Oral Interpretation continued to flourish—even to grow to an almost unprecedented degree.)

With respect to the 20th century in the United States, the developments have been equally significant in terms of the importance attached to Speech education in general and also the breadth and scope of this discipline. Early in the century, largely through extracurricular activities, those areas of Speech which we call Oral Interpretation, Rhetoric and Public Address, and Theatre were very much a part of the programs of such universities as William and Mary, Harvard, Yale, Rutgers, Michigan, and others. In fact, the records show that debates, oratorical contests, and plays were often the centers of all-campus interest.

Curricular developments were soon evident, also; and with the organization of the National Association of Academic Teachers of Speech in 1915, the stage was set for rapid expansion in numbers of curricular programs and in numbers of Speech teachers. Today the *Directory* of the Speech Association of America lists some 762 four-year colleges and universities which have Speech departments or similar curricula, plus some 260 junior colleges which have programs in Speech. Nor should we overlook the fact that Speech (sometimes called by that name, sometimes called Preaching, and sometimes in the areas of Interpretation, Theatre, and Radio and Television) has become an established part of the curriculum in the typical theological

seminary. Nor should we overlook the field of secondary education, where departments of Speech and curricula in Speech, as well as many extracurricular activities, are rapidly becoming the rule and not the exception. Or the ever-growing Language Arts work in the elementary schools, where Speech is one of the important features.

But, you say, this is but a quantitative survey—is this history "honorable" as well as ancient? What of its objectives, its "tone," its "academic respectability"? Here it must be said that Speech has been in "the select circle" of academic disciplines and also in "the academic doghouse." It has been not only merely accepted as an academic discipline but even placed at the center of a "liberal education." On the other hand, it has been not only relegated to an outside position but openly scoffed at and indicted for a multitude of sins ranging from being unethical to lacking in artistic principles to being "just plain no-good." It has ranged from being a discipline concerned with everything vital in the communication process to one that limits itself to interest in Style and Delivery—and these on an exhibitionary basis.

In the area of Rhetoric and Public Address, for instance, it began in something of the latter vein with the Greek Sophists, moved to a "core" position with Isocrates, was severely indicted by Plato, and assumed a philosophical and complete status at the hands of Aristotle. Over in Rome it underwent changes in status from the superficial to the "solid and central," then to the exhibitionary and narrow, and again to the "solid"—this time in Quintilian in 95 A.D. Throughout the Middle Ages it was at times the one and at times the other; similarly, since the Renaissance it has been represented by theorists who have conceived of it as a *means* rather than as an *end*, and as something concerned with all aspects of the communication process (even its ethics), while it has also been represented by persons who at times made it superficial or narrow or crass or an *end* in itself. Today we have the Philosopher-Rhetoricians, and we have the Sophists—together with all intervening points of view.

In the other areas of Speech there have been similar types of persons and philosophies—and all types are still with us. There are Oral Interpreters who synthesize "content and form"; Theatre specialists who are aware of a great body of artistic history and principles; Radio and Television teachers who emphasize broad background, general preparation, and high standards; Speech Correction and Hearing specialists who stress high ethical standards and fundamental principles; and specialists in Speech Education who project similarly high goals, thorough preparation, and artistic principles. Similarly, we have "Sophists" in these areas—the Oral Interpreter who ignores content, with all of its connotations, and who stresses "form" and "technique"; the Theatre specialist who is interested only in "effect" and "show"; the Radio and Television teacher whose program is an aggregation of knacks, routines, and techniques; the Speech or Hearing Therapist who promises a "sure cure," who minimizes the place of thorough diagnosis and prescription and who is not responsible for the consequences of his treatment; and the specialist in Speech Education who is oblivious to professional standards, who stresses short-cuts, and who is more concerned with *ends* than with *means*.

In short, Speech as an academic discipline is as old as any other area of teaching; and it has been literally at the heart of programs of education for considerable periods in history. It *is* true that in some respects it is no broader and no narrower, no more ethical and no more unethical, than any other academic profession—and it *is* true that, depending in part on those who represent it at any one time, it contains something of which we can be proud or of which we can be ashamed. However, it *is* true—and perhaps more important—that our profession *has* represented itself to the world as (1) the heart of a liberal education, (2) a profession with a useful social mission, (3) a profession with a "hard core" of philosophical and artistic principles, and (4) a field with high ethical standards. Here is at least an indication of what we *can* be in "our finest hour." Here *is* something in which we can take pride and satisfaction.

Now for the second point. In my judgment, our profession meets the second objective in that it HAS ONE OF THE HIGHEST POSSIBLE OBJECTIVES—THE DEVELOPMENT AND NURTURE (ESPECIALLY IN THE METHODOLOGICAL SENSE) OF THE HUMAN MIND, CHARACTER, AND PERSONALITY.

While, of course, it may be the major concern of every academic discipline to develop the *mind*, this is the clear and unique concern of our field—not only in what we may call the Rhetorical area but of the others to some degree, as well. May I illustrate from the Rhetorical area—because I know it best, not because it is the best. Are not such processes as analysis, synthesis, and the testing of evidence and reasoning among the "basics" in the discipline of the mind? Now, it is my understanding that our profession stands for these processes—and provides means of achieving competence in them. It provides means of "getting at the heart" of material, of perceiving important relations in both association and causation—in short, as Cardinal Newman said, of "disentangling a skein of thought." Specifically, all good Speech theory in this area provides resources for asking important questions about any body of material, for finding the issues, for separating layers of material or compartments of knowledge, based upon associational and causal relationships. In addition, it provides important aids to analysis in the form of *topoi* of either material or formal relationships. (One has only to recall, for example, Aristotle's *topoi* of Possible and Impossible, Past Fact, Future Fact, and Degree; or those *topoi* of Cause and Effect, Induction, Identities, Division, Definition, and Opposites to see the implications here.)

With respect to synthesis, Professor Donald Lemen Clark has said it most effectively when he observed (in his article in the *Quarterly Journal of Speech* for October, 1950): "In our liberal arts colleges it is rhetoric alone, as the culminating art of the arts of language, which is equipped to teach the student how to order his knowledge, to order his thoughts in speech and in writing. Perhaps I should have said *organize*." Specifically, I see these resources of synthesis in the doctrines regarding patterns of organization (time, space, problem-solution, cause-effect, etc.) and also in the principles regarding relations of facts and opinions, on the one hand, and inferences, on the other.

With respect to *testing*, our field also provides important resources. It enables us, as Newman said, "to see

things as they are" by presenting principles regarding the nature and validity of the materials of the "phenomenal" world which are used as the raw materials of reasoning, whether for inquiry or for proof. In addition, it enables us to "detect what is sophistical" by providing principles regarding the nature and validity of the reasoning process which is associated with the analysis and interpretation of the materials of the universe. In short, our field provides the resources for *testing* what we *find* in the world and also those *reasonings* we do when we work with these materials.

Thus it may be said that the person who is schooled in the principles and methods of that aspect of Speech called Rhetoric brings an interest, an insight, a discernment, and skills which are assets for scholarship in general as well as for that scholarship limited to a study of speaking in its various forms. And the other areas of Speech make similar contributions.

But this is not all. I see our field as being equally concerned with *character*. While our purpose may not be directly related to the study of ethics and morals, I see in the history of our subject, and in its best practices today, some inherent concerns with the development of human character. One cannot be exposed for long, for instance, to the basic principles of Speech without becoming aware that the effective communicator must be a person of good ethical qualities (or must be so thought of by his fellowmen) and that our field contains within itself the resources and tools by which charlatanism, falsehood, and superficiality can perhaps best be exposed. In short, our profession at least indirectly sets before us the resources for the development of character.

As for *personality*, this is also a primary concern and an important field of achievement. While I am the first person to deplore such implications as "winning friends," "charm," and "we can transform your personality," I believe that the development of effective personalities is one of our major concerns and demonstrable achievements. (And I believe it to be a worthy achievement if placed in proper perspective.)

What are we trying to do for the "normal" person but, among other things, to "bring him out"—to make him a "social being"? (Is not this a concern of ours in several areas of Speech: public speaking, discussion, interpretation, theatre?) And what is one of our major concerns in Speech Correction and Hearing but to assist the "exceptional" person to become adjusted—to assume some of the attributes of a "normal" human being in terms, particularly, of his personality? In fact, those of us who are not in this area of Therapy may well derive unusual satisfaction from the fact that our colleagues cause all of us to be blessed with a symbol of distinguished service to mankind—service to those with such ills as speech deviations, cleft palate, cerebral palsy, aphasia, deafness, and hearing loss. What a wonderful service it is to minister to those who have been deprived of means of communicating normally with their fellowmen—to get to the heart of those perplexing problems which not only impede normal speech and hearing but also distort and cripple personalities and human values! Here is service of a high order!

Here, then, is the hall-mark of our profession: to be of service to the mind, character, and personality—

and in the process not to overlook the handicapped as we minister to the normal person. Where else is there a profession—especially a branch of the teaching profession—that more completely epitomizes the essence of the *service motive?* Ours is a profession dedicated, in its noblest manifestations, to the refinement and "stretching" of man's mental processes and to the development of his character and personality — to the making of more effective human relationships.

At this point let us listen to the voice of the late Lew Sarett, one of the most distinguished and effective contemporary members of our profession, a man who saw in these human values one of the glories of our work:

> The setting up of good speech habits trains the *mind* in many ways. Efforts to speak well force a man to clarify his more or less nebulous thoughts, to strike out the irrelevant, to synthesize materials, to subordinate minor points, to drive at the heart of issues, and to state them without waste of words. . . . All these efforts leave the mind more discriminating, and discrimination is one of the chief ends of education.
>
> Training in the interpretation of literature also develops powers of value. No one can interpret great literature orally over a long period without developing, in some degree, finer perceptions, finer sensibilities, more responsive emotions, and better taste.
>
> Training in speech—the right kind of training—develops character. . . . all those attributes which add color, beauty, vivacity, and strength to personality. . . . They include the qualities of a man's mind, its keenness and depth; the qualities of the heart, tolerance and compassion; his aspirations, balance, courage, and initiative—these and countless other attributes.
>
> Character, as thus defined, is developed through contests with tough adversaries, through wrestling with real problems, through mastering difficult situations. Every time a speaker confronts an audience, large or small, he must fight for self-mastery; . . . no man can confront other human beings day after day in speech situations without adding to his courage, poise, resourcefulness, and self-mastery.

Now for the third point. In my judgment, our profession meets the third objective in that it is THE EPITOME OF INDIVIDUALIZED INSTRUCTION — OF PERSONAL CONTACT WITH THE STUDENT. If one of the durable satisfactions of teaching is that relationship symbolized by the phrase "Mark Hopkins at one end of the log and the student at the other," there is no doubt that this can be realized in our profession. (In fact, I can scarcely conceive of a teacher-student relationship in our field that is not marked by the highest degree of such personal contact—the occasional "lecture class" being perhaps the only exception.) While it may be laboring the obvious to dissect this observation and to cite examples, let us pause for a moment to remind ourselves of what we mean here. Let us take a class—even of thirty students—in public speaking, interpretation, or acting. Is it not true that at any typical moment we have a "person-to-person" relationship in every sense of the term? *One student* is speaking, reading, or acting; the teacher is focussing attention on *this one student*; the analysis and critique are concerned with *this one student.* And what of our work in debating, oratory, play production—

of our work in speech and hearing therapy? Is there any other teaching profession which provides the opportunities for such constant and rich personal contacts with students—which, in fact, cannot exist without them? (Not that *all teaching* should not be personalized as far as possible, but that Speech teaching just naturally demands—even consists of—this highly personal characteristic.)

Parenthetically, it might be noted here that one of the most rewarding satisfactions which have come from my 33 years of teaching Speech stems from the highly personal contacts made possible in this work. These have kept me closer to students—their personalities, characters, aspirations, and even their families—than could have been possible, I believe, in any other branch of even the teaching profession. They just naturally "had to be" by the very nature of our profession.

Now for the fourth point. In my judgment, our work meets the fourth objective in that it OFFERS OPPORTUNITIES AND SATISFACTIONS FOR VIRTUALLY EVERY TASTE AND INTEREST. Here is something quite unique in the teaching profession. Where can you find at one and the same time such a unity and such a diversity—where there exist such a common concern and core and also such an opportunity for the expression of specialized interests and tastes? Let us be specific. All of us in this room are bound to one another not only by the label "teacher" but, more importantly, by the label "communication—even "oral communication." Whether it is "mass" or "inter-personal"; whether it is aesthetic or "practical"; whether it is concerned with persons having normal communication skills or those with abnormalities; whether it is concerned with the stage, the platform, or the conference table—there is, I repeat, a basic concern with the principles, practices, media, measurement of practices, etc., of *effective communication.*

However, we are not — and the glory of it is that we need not be—of "one mind" in all respects. Of course, we *are* not; in fact, there are probably more patterns of interest represented in this room than in almost any other collection of teachers gathered under the name of one discipline. You in Theatre, for example, probably live in quite a different "world" from that of your neighbor in Speech Correction and Hearing—and your tastes, interests, and aptitudes are probably quite different.

Perhaps the best means of developing this point—which, I repeat, is the genius of our profession—is through the analysis presented by my good friend James H. McBurney. If you were to look to his writings, you would discover constant references to *three* quite separate and distinct phenomena which are our concerns: the aesthetic, the scientific, and the rhetorical. Let us look at them for a minute: (1) the *aesthetic*—matters of literary taste, beauty, the realm of the imagination; (2) the *scientific*—matters associated with acoustics, anatomy, physics, physiology, psychology, etc.; (3) the *rhetorical*—matters pertaining to principles and methods of investigative, explanatory, and suasory discourse. (Granted that some of us may "live" in more than one of these areas—and I often entertain the fond hope that more of us might be at least "bi-lingual," as it were—but far more of us are attached to only one.)

What is our "point" here? Simply this. Within the context of an all-pervading concern for *effective oral*

*communication*—which is our unity —there is an opportunity for a person to pursue interests and to develop tastes which may be quite specialized. Here, for example, is a person with a highly imaginative nature—with what we call "a flair for the dramatic." Our profession welcomes him, and it has a place for him. Here, on the other hand, is a person of "scientific bent." He, likewise, is welcome; and our profession has an ever-widening place in which he can operate effectively—not only in Speech Science and Therapy but even in Rhetoric and Public Address. Similarly, to a person primarily concerned with the principles and methods of investigative, explanatory, and suasory discourse our profession bids "welcome." Yet we can have the happy assurance that there are kindred spirits in our departments and schools of Speech, because along with this diversity there can be a unity—a community of interest. (Parenthetically, I might testify that some of my choicest friendships among colleagues in Speech have been related to persons in the "aesthetic" and "scientific" areas of our work. While this fact is interesting and perhaps important, it is not the primary reason for my mentioning it here. The real reason is related to one of the great satisfactions which I derive from the teaching of Speech—the widening of one's range of concerns, the sharpening of one's perspectives, the deepening of one's body of knowledge by the everyday contacts with persons both "different" and "similar" — in another field and yet in the same field—helping me to see more clearly my basic duties and opportunities in *oral communication.*)

Now for the fifth point. In my judgment, our profession meets the fifth objective in that it IS DYNAMIC AND EXPANDING AND DEMANDING — IS DEVELOPING PROPORTIONATELY MORE THAN MANY OTHERS, AND HAS AN ABUNDANCE OF NEW AND EXCITING JOB OPPORTUNITIES AND CHALLENGES. This observation actually embraces four points: (1) the sheer growth of our field in terms of numbers of persons, numbers of departments, etc.; (2) the development of new areas and sub-areas within our field; (3) the presence of an ever-increasing number of job opportunities; and (4) the presence of exciting challenges which go to the heart of our work.

Now for the first of these. What branch of the teaching profession has expanded more rapidly than ours in the lifetime of many of us in this room? Let us glance at some statistics. In December of 1915, the Speech Association had *165* members; now it has some *7000.* (And to this number must be added, at least in part, some 2250 in the American Educational Theatre Association, some 3400 in the American Speech and Hearing Association, some 35 institutional members in the Association for Professional Broadcasting Education, some 150 institutional and 500 individual members in the Association of Educational Broadcasters, several hundred members of the Children's Theatre Conference, and an equally large number of members of the National Society for the Study of Communication. (Of course, there is some duplication; but the contrast to 1915 is significant, indeed.)

I am confident that this is much more than a normal growth, as represented by the increase in the population or even by the percentage of increase in our school and college populations. Similarly, what branch of the teaching profession has wit-

nessed a larger growth as represented by the number of departments and schools of Speech established since 1915? Whereas these units were virtually non-existent then, there are some 1022 departments, divisions, or schools of Speech in American junior colleges, colleges, and universities today. Think, also, of the high schools which have only recently entered the ranks with departments of Speech. (It is also interesting to observe that there has been a similar growth in graduate work in Speech, with at least 127 universities now granting Master's degrees and at least 24 granting the Ph.D. degree in Speech today.)

Now for the second of these points. The development of new areas and sub-areas within our field is almost a modern miracle. Let us name a few: Communications, with its many facets; Business and Professional Speech; Psychology of Speech; Group Dynamics; TV and Film; Semantics; Experimental Theatre; Experimental Phonetics; Voice Science; Speech Correction; Hearing; the several subdivisions of these latter areas: Aphasia, Cerebral Palsy, Cleft Palate, etc. In fact, we can take the traditional six areas of our field and note a striking number of developments in each; there is almost a state of "diversity within unity" here. Or we can take the 19 recently created Interest Groups of the Speech Association of America and note the significant areas of interest represented here. (Administrative Policies and Practices; American Forensic Association; Business and Professional Speaking; Discussion and Group Methods; General Semantics and Related Methodologies; High School Discussion and Debate; History of Speech Education; Interpretation; Parliamentary Procedure; Personal and Social Psychology; Radio-Television-Film; Rhetoric and Public Address; Speech and Hearing Disorders; Speech for Religious Workers; Speech for Foreign and Bilingual Students; Speech in the Elementary School; Speech in Secondary Schools; Undergraduate Speech Instruction; and Voice, Phonetics, and Linguistics.)

Now for the third of these points. To say that the demand is greater than the supply is to make a gross understatement. While, as we all know, this is true of the entire teaching profession today, it is even more true of ours. Last summer, for instance, administrators frantically searched for Speech teachers just to have persons meet classes; and at present there is a disproportionate number of "temporary instructors" in our ranks (made necessary by the tremendous excess of demand over supply)—one department of 75 full-time faculty members, for instance, is forced to have 15 "temporary instructors" because of its inability to secure enough persons for whom teaching is the basic profession. Just one more example—only this week, the Director of a Speech Clinic remarked that he could place at least fifty persons in clinical and school positions if these were available. And the end is not yet in sight.

May I repeat: this is not solely the result of the general expansion in the ranks of students. *Speech is in a distinctive position.* Let us take but two areas: Speech Correction and Hearing, and Rhetoric and Public Address. In the former, two forces are at work in addition to the "normal" ones: (1) the ever-increasing number of job openings in school systems as state-aid programs are being expanded, and (2) the ever-increasing number of openings in

clinics, hospitals, industry, and government. In the latter, two forces are also at work: (1) the ever-increasing number of demands from industry for persons trained in Discussion or Conference, Public Speaking, Communications, etc., and (2) the similar demand from government, both civilian and the armed services. (It is worthy of note that in the latest issue of the *Directory* of the SAA, some 45 persons are listed as being associated with governmental agencies other than schools, hospitals, and clinics; also, some 29 are associated with business and industry on a full-time basis. Needless to say, there are scores of others—including persons in this room—who are in these categories on a part-time basis.)

Now for the fourth of these points. Perhaps today more than for many years we are confronted with a set of exciting challenges which will test us to the full. At least two may be phrased in this way: (1) We are being challenged to devise means of solidifying and strengthening our field—to refine and clarify our objectives, principles, and methods, some of which will be "spelled out" in a moment; (2) we are being challenged to restore our field to the central position in education that it occupied in the best of Greek and Roman practice and at other high points in its history, and thus to make it ever more functional in a "liberal education."

Needless to say, this "adds up" to an almost infinite variety of opportunities. Our field is dynamic and growing; by becoming increasingly refined, it is providing ever more new opportunities for the development of specialized interests; and it is packed with challenges which demand the attention and application of all of our abilities and talents.

Where does all of this leave us?

(1) In a state of satisfaction that we are members of a great profession —the teaching profession, in which excellence is marked, as William Lyon Phelps has said, by more than the mere acquisition of facts, more than a knowledge of one's subject—rather, by the *possession and projection of ideals*, which give significance to life, and by a knowledge of the object—of the nature of one's students. A profession which, as Jacques Barzun has said, has influence and powers almost without limit.

(2) Faced with a number of specific challenges which arise out of the nature of our work and its relationship to the society which it seeks to serve — some of which may be called *social*, and some distinctly *personal*. With respect to the *social*, we can well hear the voice of the renowned editor and publisher Gardner Cowles as he analyzes "The Crucial Problem of Communications (in Mass Media)" (*Motive*, March, 1957). Here he urges us (1) to realize the importance of the recent and current "revolution" in communication (both mass and interpersonal); (2) to place attention not upon *more techniques* but upon the *source* of communication; (3) to place attention upon means of evaluating communication; (4) to give attention to means of making our citizens better in the sense of being better consumers of communication (better readers, better listeners, and better viewers).

With respect to the *personal*, we shall do well to hear the voice of such a person as President Samuel Gould, of Antioch College, as he discusses "The Dimensions of a College" (and by analogy, "The Dimensions of a Person"). Perhaps we can catch the meaning for ourselves of his sugges-

tion of *four dimensions*: (1) the *intellectual dimension* ("the dimension projected along a never-ending line which marks the search for truth. . . . for the light of understanding"); (2) the *dimension of adventuresomeness* ("which takes the free, inquiring mind of the intellectual and sets for it exciting tasks of exploration in which the only limits are those of man's imagination"); (3) the *spiritual dimension* (which includes a lofty vision and purpose, the quality of magnanimity, and faith "in a friendly, orderly universe, which generates courage and optimism"); and (4) the *dimension of community* (which means "the desire to bring new cultural and intellectual enrichment to our area" and the desire to set into motion forces which will offset "the mounting pressures and the impact of increasing numbers upon all levels of our educational system").

Again, with respect to the *personal*, those of us who wish to live up to the best in our profession will give attention to the masterful analysis provided by our friend and colleague Karl Wallace in the March, 1957, issue of *The Speech Teacher*, as he develops the subject "More Than We Can Teach." We shall follow him when he says, in essence, that whatever may be our "major area" of Speech, we should explore five important relationships: (1) the close relationship of communication to ethics and logic; (2) our dependence upon aesthetics; (3) our need for an ever-clearer understanding of semantics (the theory of meaning); (4) our desperate need for further knowledge about the human being (the psychology of individual behavior and the sociology of group behavior); and (5) our need for a knowledge of the resources available in physiology, anatomy, neurology, acoustics, and literature (areas of especial concern to those in Speech Correction and Audiology and in Drama and Oral Interpretation).

Perhaps we can best close this discussion by turning to William Lyon Phelps and listening to him as he closes his little book entitled *The Excitement of Teaching*: "Whenever I enter a classroom filled with young men, I think of them not as a class or a group; but as a collection of individual personalities more complex, more delicate, more intricate than any machinery. Not only is every student an organism more sensitive than any mechanical product, every student is infinitely precious to some parent or some relative who may be 3000 miles away. . . . The officials of the United States Mint, the Head of a diamond mine, the President of a metropolitan bank are not dealing with material so valuable as that in the hands of the teacher. . . . The excitement of teaching comes from the fact that one is teaching a subject one loves to individuals who are worth more than all the money in the world."

Is there any branch of the teaching profession in a better position to exemplify the profound implications of this scene? More important, how nearly do we, as individual teachers —in whatever area of Speech—exemplify these implications? Our profession and our subject suggest every reason why we *should* do so. Therefore, in the last analysis the answer rests with each of us. Are we adequately dedicated to teaching—to the teaching of Speech—to make the answer an inevitable "yes"?

In this spirit, then, let us be about the business of this conference; and in this spirit let us grace the days that lie ahead.

# Relationships Between Vocal Harmonics and Fundamental Pitch

Bernard A. Landes

Literature pertaining to the areas of speech, voice science, music, psychology, physics, and acoustics contains innumerable references to, and discussions of, vocal pitch. Certain basic concepts, assumptions, and definitions have been generally accepted by researchers who have concerned themselves with this attribute of sound. A general definition of the pitch of a sound is generally agreed upon. Such a definition is offered by Miller:[13] ". . . that characteristic of being acute or grave which determines its position in the musical scale; an acute sound is of high pitch, a grave sound is of low pitch." It is also widely accepted that the term *pitch* refers to *fundamental pitch,* and that *fundamental pitch* is a direct and exclusive function of *fundamental frequency,* or the lowest of the harmonics. This assumption is sometimes specifically stated and sometimes inferred. For example, Gray and Wise[8] comment: "It is always the fundamental which identifies the pitch of a note; the pitch of a given tone is always the pitch of the fundamental." Similar statements are made by Stanley and Maxfield,[18] and by Seashore.[16]

Some writers introduce the possibility that discrimination of fundamental pitch may be related to factors of harmonic structure other than the fundamental frequency. Fletcher[7] suggests that ". . . the pitch of a musical tone depends not only upon the fundamental frequency of vibration but also upon the overtone structure and the total sound intensity of the tone." Similar suggestions come from Stevens and Davis,[19] and from West, Kennedy, and Carr.[21]

The dependence of fundamental pitch on factors other than the fundamental frequency is further borne out through empirical evidence. In the analysis of the voices of persons referred to the Purdue Speech and Hearing Clinic for voice disorders, a pitch analysis is made using the Purdue Pitch Meter,[3, 4] a direct-reading fundamental frequency analyzer. It often happens that persons suspected of having pitch disorders (pitch perceived as higher or lower than normal) actually show fundamental frequencies within a normal range.

Lichte and Gray[12] have shown that two complex tones with the same fundamental frequency but different harmonic structures are perceived as different in fundamental pitch. Moreover, the tone with the greater energy in the higher harmonics was perceived as higher than the other. For their study, Lichte and Gray employed "artificial" tones which they could predetermine and control by manipulation of the oscillators used as the sound source.

The basic hypothesis in this study is as follows: If a succession of voices phonating the same vowel were presented to a group of listeners, each phonation having the same fundamental frequency, intensity, and duration, certain voices or types of voices would tend to be heard higher in pitch than others. The present investiga-

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tion was concerned with the discovery of possible relationships existing between the vocal harmonics as measured by harmonic analysis of voice samples, and relative fundamental pitch as judged by groups of variously-trained listeners.

## Procedure

*Stimuli.* Fifteen trained vocal musicians, twelve males and three females, were chosen to represent bass, baritone, tenor, and contralto voices. Recordings were made with the subject and the experimenter standing in a sound-treated chamber, and a recording technician seated at the controls of the recording equipment in an adjoining chamber. Recording equipment used consisted of an Ampex Tape Recorder, Model 400; an Altec microphone, M-11 system, located on a stand so that the subject's lips were 12 to 14 inches away; the Purdue Pitch Meter with its microphone held one inch away from the lips and slightly to the side; a General Radio Sound Level Meter, type 759B, located on a table approximately 24 inches from the lips; and Scotch Audio Recording Tape, type 111A.

Each subject was instructed to sustain a tone for as long as possible on one breath, with particular attention to standardization of vowel quality, pitch, loudness, and control of vibrato. Attempted controls over each variable were as follows:

Vowel: The vowel (u) was to be used for the recordings on the basis of a study by Peterson and Barney.[14] The results of this study indicate that the vowels showing the highest degree of correlation between, essentially, speaker intention and listener corroboration were (i) and (u). From these results the present experimenter inferred that these vowels were the easiest to produce accurately. The vowel (u) was chosen in preference to (i) upon the recommendation of the subjects who maintained that it would be easier to prolong.

Pitch: A vocal frequency of 240 cps was to be attempted, this being chosen on the basis of its accessibility to the subjects displaying the highest and lowest singing ranges.

Loudness: A reading of approximately 70 db SPL on the Sound Level Meter (Scale B) was to be maintained, this loudness being sufficiently comfortable as to prevent extraordinary effort on the part of the subject.

Vibrato was to be held to a minimum.

The subject was allowed several practice attempts to meet the recording criteria. During these attempts both the subject and the experimenter checked the pitch and loudness visually on the appropriate meters, and monitored aurally the vowel quality and the vibrato. The recording was made as soon as both subject and experimenter were satisfied with the practice attempts. The 15 subjects made a total of 28 recordings, 20 by males and eight by females.

After the recordings were made, the tape was played back and checked for constancy of the controlled variables. A fundamental frequency of $240 \pm 1$ cps was chosen as the criterion of acceptability for the control of this variable. This arbitrary range was considered acceptable upon consideration of the lack of evidence regarding the size of a jnd for a complex tone, the accuracy beyond which the Pitch Meter could not be read, and the degree of vocal control demanded of the subjects.

On the basis of a study by Lewis and Cowan,[11] and the explanation offered

by Stevens and Davis,[19] regarding the effect of intensity on the pitch of complex tones, it was anticipated that rigorous adherence to loudness controls should not assume great importance. A reading of 70±5 db SPL on the Sound Level Meter was, therefore, acceptable.

Any recording failing to meet any one of the above criteria was rejected. Ultimately, nine recordings were chosen to be used in the experiment: two each by contralto, tenor, baritone, and bass voices, and one by a baritone who recorded a vocal frequency of 250 cps. By choosing recordings representative of the different types of singing voices it was anticipated that differing harmonic spectra would be obtained. The atypical pitch was included to offset an anticipated tendency on the part of the judges to decide that all the pitches actually were the same, and thus be lax in their judgments.

Each of the nine recordings was again played and the best five-second interval within each phonation, as judged by the experimenter on the basis of adherence to the controls, was determined. This interval was cut from the original tape by measuring 75 inches* from the onset of the best phonation. The nine recordings so cut were spliced onto a master tape with five seconds of blank tape separating them so as to facilitate the dubbing process which was to follow.

The recordings were arbitrarily assigned the letters "A" through "I" and every possible permutation of pairs was determined, each voice sample occurring in 16 pairs. The 72 pairs thus obtained were randomized through the use of a table of random numbers.

By dubbing from the Ampex Tape Recorder onto a Presto Tape Recorder, model PT 900, the voices were recorded onto a playback tape in the proper order. The two members of each pair were separated by 1.5 seconds of blank tape, and each pair was separated by approximately five seconds of blank tape. The experimenter's voice was recorded on the playback tape announcing every tenth pair.

### Collection of Data

*Judgmental data.* Five groups of listeners were used. Group SG consisted of 11 graduate students and staff in speech; Group SU consisted of 19 undergraduate students in speech; Group MV was comprised of 11 vocal musicians with no training in instrumental music; Group MI contained 10 instrumental musicians who had no vocal experience; and Group L was the lay group made up of 15 undergraduate engineers with no musical training.

Each group was convened in a large listening room with the individual members seated about the room at distances as nearly equal from the loudspeaker as practicable. Each member was given a copy of the judging sheet which included standard instructions:

> This is an investigation of hearing acuity as applied to discrimination of small differences in the fundamental pitch of sung notes. You will hear pairs of sung notes. YOUR PRIMARY TASK IS TO DETERMINE WHICH NOTE OF EACH PAIR IS *HIGHER IN PITCH*. When you have made this judgment, encircle the appropriate response . . . on the line corresponding to

* The original recordings were made at a speed of 15"/second. Therefore, 75"–5 seconds.

the number of each pair. Secondarily, it is desirable that you indicate whether each note was produced by a male or female subject. This may be accomplished by inserting an 'M' or 'F' after each 'A' and 'B.' You will hear each pair once. You may find it convenient to record your sex judgment after each note, whereas the pitch judgment will be made after each pair of notes. In this study sex and pitch are independent variables and should be judged as such.*

After an explanation of the instructions and the playing of three practice pairs, the playback tape was started and allowed to proceed throughout its entirety. The judges were allowed a brief rest after the 48th pair while the experimenter changed tapes on the playback equipment. The entire judging session, including instructions, consumed approximately 45 minutes per group. Five separate judging sessions were held, one for each group.

The Ampex Tape Recorder used in the playback procedure was connected to a McIntosh 20 W-2 Amplifier and an AE-2A Amplifier. The loudspeaker was an Altec 604B housed in a Stephens model 52S cabinet.

*Acoustical data.* In order to obtain accurate measurements of fundamental frequency, objective analysis was effected by the use of the phonophotographic technique described by Cowan.[2] The fundamental frequencies thus obtained were averaged to yield a mean fundamental frequency representative of the phonation of each voice.

Data on the harmonic structure of the phonations were obtained from measurements made on "visible speech" sonagrams.[10, 15] These visual records, showing the distribution of speech energy with respect to time and frequency, were made on a Sonagraph, a model of the Bell Telephone Laboratories Sound Spectrograph as produced by the Kay Electric Company. The master tape containing the nine voice samples was played from the Ampex Tape Recorder, through a Hewlett-Packard 350A attenuator with a custom built impedance matching device, into the Sonagraph.

For each voice, sonagrams were made for an arbitrarily chosen 2.4 second interval which included neither the beginning nor ending of the phonation. From the 2.4 second interval four instantaneous "sections" were made for each voice. These sections give at any preselected point in time a portrayal of amplitude in the horizontal direction versus frequency in the vertical direction. Each section was analyzed to determine which harmonics were present and to what degree of prominence. Attention was paid to the ordinal number of the harmonic involved rather than the precise frequency. Relative amplitudes of the harmonics were obtained by simple linear measurement and were expressed in percentages in terms of the amplitude of the fundamental. Therefore, the amplitude of the fundamental in each case is arbitrarily 100 per cent.

## Results and Discussion

*Analysis of judgmental data.* As was previously stated, each of the nine voice samples appeared in 16 pairs during the judging sessions. It follows, therefore, that any sample could have been judged higher in pitch than a sample paired with it a

* The collection of data on sex judgments was included as a basis for a companion study. These data are not analyzed in this paper.

minimum of zero and a maximum of 16 times. The judging sheet from each judge was analyzed to determine the number of times each sample was judged higher than another sample. The numbers thus obtained were converted by means of the arc sin $\sqrt{p}$ transformation to numerical values for the purpose of analysis. This conversion was done to normalize the sampling distribution of percentages and give them equal sampling variances, as required by the assumptions for analysis of variance by which the significance tests were to be made.[1, 5, 6, 17]

Before further analysis of the judgmental data could be justified, it was necessary to check the reliability of the results yielded by the judgmental procedure. The coefficient of agreement, as proposed by Kendall,[9] was obtained for one group, which group represented an average amount of training in listening acuity. The obtained coefficient of 0.412, which is statistically significant at the 1 per cent level of confidence, indicated a sufficient degree of agreement as to justify further analysis.

An analysis of variance was performed to determine whether there were significant differences between the judged pitch levels of the nine voice samples, and to determine whether there were significant differences between the group judgments. The obtained "F" value of 267.241 for variance between voices is larger than any values tabled for the appropriate degrees of freedom; therefore, it may be concluded that there were highly significant differences between the voices with respect to judged pitch level. The obtained "F" value of 2.263 for voices by groups is significant beyond the 0.5 per cent level of confidence; therefore, it is demonstrated that the groups differed significantly in judging pitch of the voice samples.

Having established that there were statistically significant differences between voice samples, it was necessary to determine between which samples the differences were significant. The method proposed by Tukey[20] for comparing individual means in the analysis of variance was employed. This method tests for the statistical significance of the differences between adjacent means and permits the samples to be grouped into significantly differing categories. The results of the Tukey analysis are shown in Table 1.

TABLE 1.

Results of Tukey analysis: Analysis of variance of individual means. Horizontal lines separate final groupings, significantly different at approximately the 5 per cent level of confidence. SG = speech, graduates, N = 11; SU = speech, undergraduates, N = 19; L = lay, N = 15; MI = musicians, instrumental, N = 10; MV = musicians, vocal, N = 11; Total N = 66.

| SG | SU | L | MI | MV | Total |
|---|---|---|---|---|---|
| E | E | E | E | E | E |
| F | F | F | F | F | F |
| D | D | D | D | D | D |
| H | H | H | H | H | H |
| B | B | B | B | B | B |
| A | A | A | A | A | A |
| G | G | G | G | G | G |
| C | C | C | C | C | C |
| I | I | I | I | I | I |

It is of interest to note that while the listening groups differed significantly from each other, certain similarities of judgments appear. From the observations of the similarities, as

shown by inspection of Table 1, consideration of the consensus, or total, judgments, rather than the judgment of any one group, appears to be justified.

*Analysis of acoustical data.* As was mentioned previously, the mean fundamental frequency for each voice sample was obtained by the phonelloscopic technique. These mean fundamental frequencies are shown in Table 2.

TABLE 2.
Mean fundamental frequencies of voice samples as obtained by phonelloscopic analysis.

| Voice | Vocal Frequency | S.D. |
|---|---|---|
| E | 261.07 | 1.33 |
| F | 256.04 | 1.97 |
| H | 252.13 | 2.34 |
| D | 250.53 | 2.67 |
| A | 249.81 | 1.24 |
| B | 248.29 | 2.94 |
| C | 248.28 | 1.90 |
| G | 247.82 | 2.60 |
| I | 245.58 | 2.57 |

The apparent discrepancy between the measured fundamental frequencies as listed in Table 2, and the subjects' attempts to phonate a sustained vocal frequency of 240 cps, may be explained on the basis of the monitoring instrument. Nevertheless, since relative rather than absolute frequencies are important, and since the error introduced was unbiased, the discrepancy, per se, is negligible.

By examining instantaneous sections of each sample as obtained on the Sonagraph, relative amplitudes of each harmonic were secured. With the amplitude of the fundamental frequency arbitrarily designated 100 per cent, the remaining harmonics are reported in Table 3. Certain of the harmonics appeared in fewer than all four sections of a given voice sample and are so noted. The frequencies

TABLE 3.
Results of Sonagraphic analysis. Amplitudes of harmonics are related to amplitude of the fundamental. *means harmonic appeared in one of four sections; **means harmonic appeared in two of four sections; *** means harmonic appeared in three of four sections.

| Harmonic | Freq. (approx.) | E | F | D | H | B | A | G | C | I |
|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 250 | 1.000 | 1.000 | 1.000 | 1.000 | 1.000 | 1.000 | 1.000 | 1.000 | 1.000 |
| 2 | 500 | 1.007 | 1.007 | .986 | 1.007 | .993 | .725 | .893 | .973 | .935 |
| 3 | 750 | .824 | .692 | .609 | .564 | .634 | .436 | .707 | .816 | .580 |
| 4 | 1000 | .324 | .842 | .849 | .543 | .889 | .517 | .686 | .333 | .341 |
| 5 | 1250 | .257 | .658 | .356 | .350 | .536 | .262 | .279 | .259 | —— |
| 6 | 1500 | .088** | .356 | .137*** | .110 | .046* | .034 | .086** | .265 | —— |
| 7 | 1750 | —— | .164 | .233 | .064** | .235 | —— | .043* | .054* | —— |
| 8 | 2000 | .196 | .185 | .240 | .136 | .190 | —— | —— | —— | —— |
| 9 | 2250 | .399 | .205 | .377 | .207 | —— | —— | .036* | .279 | —— |
| 10 | 2500 | .527 | .418 | .781 | .307 | —— | .235 | —— | .327 | —— |
| 11 | 2750 | .777 | —— | .418 | —— | —— | .188 | —— | .034* | —— |
| 12 | 3000 | .615 | —— | .658 | —— | .052* | .195 | —— | —— | —— |
| 13 | 3250 | .277 | —— | .377 | —— | .092** | —— | —— | .218 | .043* |
| 14 | 3500 | .041* | —— | —— | —— | .353 | —— | —— | —— | —— |
| 15 | 3750 | —— | —— | —— | —— | —— | —— | —— | —— | —— |
| 16 | 4000 | —— | —— | —— | .093* | —— | —— | —— | —— | —— |

TABLE 4.
Fundamental frequencies arranged in descending order of judged pitch. Differences significant at the 5 per cent level of confidence between samples are indicated by horizontal lines.

| Voice sample | Fundamental vocal frequency (cps) | Gap (cps) |
|---|---|---|
| E | 261.07 | 5.03 |
| F | 256.04 | 5.41 |
| D | 250.53 | 2.60 |
| H | 252.13 | 3.84 |
| B | 248.29 | 1.52 |
| A | 249.81 | 1.99 |
| G | 247.82 | 0.46 |
| C | 248.28 | 2.70 |
| I | 245.58 | |

listed for each harmonic are approximate.

*Comparison of judgments with acoustical data.* To examine the relationship between perceived pitch and measured frequency, Tables 1 and 2 may be combined, as in Table 4. Here, in descending order of judged pitch, are the voice samples, with the frequency measurements for each. Between samples found by the judgmental process to be significantly different in pitch are horizontal lines. Inspection of this table reveals the magnitude in cycles per second of differences between samples judged to be different and samples not so judged.

Judging from the magnitude of the gaps separating sample E from F and F from D, it seems apparent that the primary factor influencing the differences in perceived pitch was the real difference in fundamental frequency. However, samples H and B, separated by a gap of 3.84 cps, were not judged to be different. In contrast, samples G and C, separated by a gap of 0.64 cps, were judged to be different. The concept of fundamental frequency being the sole determinant of perceived pitch does not explain these apparent discrepancies. It must be inferred from this that factors other than fundamental frequency are operative in these cases. Of the possible speech variables, intensity, vowel quality, extent of vibrato, frequency, and duration were held essentially constant in this study. The only uncontrolled variable was voice quality, or harmonic structure. Therefore, an inspection of the various harmonic spectra concerned is justified.

Disregarding samples E and F, which apparently achieved the highest ranks on the basis of fundamental frequency, consideration of the harmonic spectra as shown in Table 3 reveals that a decrease in perceived pitch is accompanied partially by a corresponding decrease in the quantity and relative amplitude of the higher harmonics. This observation is particularly evident in the extremes, D and I, and partially so in the intermediate samples. H and B, between which no significant difference in pitch was heard, are essentially similar in structure through the 5th harmonic. The absence of the 9th and 10th harmonics in sample B is to be noted as a possible explanation of its non-significant ranking under H.

On the basis of the above discussion, the low position of sample C, compared with its relatively strong and numerous higher harmonics, is not readily understandable. Nevertheless, it seems justifiable to conclude, within the limits of the present investiga-

tion, that an influence of harmonic spectrum on perceived fundamental pitch is operative, as has been suggested.[7, 12, 19, 21] While the exact nature of this interaction cannot be specified on the basis of the present investigation, there would seem to be a tendency for strong higher harmonics to influence perception of fundamental pitch in an upward direction.

## Conclusions

Within the limitations imposed by the sample studied, the equipment, the techniques, and the procedures used, the following conclusions appear to be justified on the basis of the present investigation:

1. Different groups of listeners tend to judge relative pitch level differently.

2. Certain types of voices having essentially the same fundamental frequency, intensity, duration, vowel quality, and vibrato tend to be heard higher in pitch than other voices. Differing harmonic spectra seem to account for the ability to judge these differences.

3. Subject to further investigation, it is the tentative conclusion of this study that voices with more numerous higher harmonics and a greater concentration of energy in the higher harmonics tend to be heard higher in pitch than voices with fewer and less intense higher harmonics. However, on the basis of this conclusion, one voice (C) of the present investigation cannot be readily understood or accounted for.

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# Building the Debate Program

Leonard F. Sommer

The debate program at the University of Notre Dame was not conceived in one or even two years; it took several full debate seasons to build on the foundation of several aims which we had at the very outset. The program is always open to improvement for reasons that will be explained later.

Perhaps I had better explain the aims upon which we have tried to build our program. The first aim is what we consider the formula, if such a thing exists, for a good debater. The formula is simply this: a deep and intensive knowledge of the debate question plus a superior ability to communicate that knowledge to an audience and judge. The second aim is to develop a public speaker who is a credit to himself and to his school. The third aim is the development of men who can accept considerable responsibility and be capable of rapid organization. If there is anyone in the audience who is wondering where the aim of winning debates comes in, I assure him that we are as much interested in winning debates as any team in the country and that we believe we have a good chance of having a winning team if we attain our aims.

The whole underlying atmosphere of the debate program is one of competition. We make no distinction between the greenest Freshman and the oldest Senior. I believe this has had as much to do with the success of our program as any one factor. The great number of Freshmen who make major trips bears out this fact. When a new man comes out and knows that he has as much chance to travel as an older man, it gives him greater incentive to work enthusiastically to get ahead. These then, our aims and competition, form the basis for our program.

The program itself starts on the night of the Activities Mixer which is sponsored by Student Government at Notre Dame. At this mixer, all the activities on campus have booths and explain their function to prospective Freshman candidates. The debate team has a booth, decorated with a few trophies and manned by the officers. In this way, we believe, the Freshman can get a first-hand idea of what debate will entail. No sales talk is given. In fact, we emphasize as strongly as possible the tremendous amount of work expected of a debater. I am inclined to believe that this is one of the best drawing points we have. The Freshman seemed attracted by an activity that doesn't coat the pill in contrast to the sales talk you hear elsewhere.

After the mixer, signs are posted in all the halls, announcing the first meeting. All regular meetings are held in the afternoon in the forensics room of the Student Center. At the first meeting, and the following few, I give a little introduction to the debate team and then introduce the officers. We believe that this candid explanation is only fair to the new debater and to ourselves. If they do not wish to accept the responsibility, they should not waste ours. Immediately after the short speeches, the meeting is adjourned until the next afternoon. At the second meeting we

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have what we call "introductions." Each new man is asked to stand up, give his name and home, and something about himself. The meetings are very informal and this seems to loosen up the new men and let everyone get to know each other. At this same meeting, the Freshman coach announces the topic and gives the new men a few sources of material so they can get to work immediately.

The introductory speeches usually take the remainder of the meetings for that week. For the second week, each man is assigned a topic pertinent to the debate question and he must give a three-minute speech on it. This is valuable for myself and for the new debaters. They get a chance to work out their nervousness and I get the opportunity to see something of their platform personality and speaking ability. Short but general criticisms are given both by myself and the Freshman coach. The idea is to show the new men that we are really interested in whatever work they do and that every time they get on their feet they can improve themselves.

Usually during the second week, the Freshman coach holds his first debate class. All new debaters are required to attend this class. At this first meeting, a complete outline of a debate, giving the duties of all the speakers, is distributed to the new men. The outline is explained by the Freshman coach who then begins the explanation of some of the finer points of debating. A question period follows.

The remainder of the week is taken up with the three-minute speeches and on the third week the new men are paired up and they begin debating. This might seem a little too soon to be getting inexperienced boys on their feet in full-scale debate, but we feel that since this is a debate team, the boys should debate. The pressure tends to cut out the joiners who are just out to see what it is all about. Those who remain get their feet wet from the very start. Everyone gets to debate that week; either at the meeting or at night. I attend all the debates and begin to make an appraisal of what sort of material we have that year. An experienced debater acts as judge and gives detailed criticism of the whole debate and the debaters individually. Since it is necessary for me to travel from room to room so as to hear each debater, the judge turns in a detailed report of the debate he heard. From that third week on, the new men can expect to be debating once or twice a week for the remainder of the year. Thus we have debate meetings approximately seven times a week, four times in the afternoon and three times at night.

The first Novice tournaments begin about a month after the school year begins and we enter as many of our Freshmen as we can in these surrounding tournaments so they may get experience in meeting other schools. If at all possible, we schedule practice rounds with surrounding schools for the same purpose. It affords good practice for the new debaters without taking too large a bite out of the budget. The new debaters get to travel a little and they begin to realize the compensations for the hard work we have been forcing upon them.

The question remains, what have the experienced debaters been doing while we have been spending so much time with the Freshmen. They understand, by this time, the importance of gathering material and building cases. Thus they are left pretty much on their own at first. They know quite well that if the Freshmen are

doing better work than they, that I will not hesitate to send Freshmen. The experienced debaters begin debating about the middle or end of October. I attend those debates also, since it only seems fair to give the older men a chance to travel in view of the fact that we have spent so much time with the Freshmen.

Usually about the middle of August, when I get the debate topic, my President sends a letter to all the returning debaters and informs them of the topic. They are expected to return to school with considerable material and at least the outline of a case. I feel this head start is quite important. One extra month of research can mean a tremendous amount in early tournaments. We try continuously to impress upon the debaters the importance of keeping abreast of the subject. If one man comes up with a particularly good piece of material, he is expected to pass it along to the others. On December 1, all material must be signed by the owner and turned in to the officers. The reason for this is to find out just how much each debater is doing in the way of research. It helps me to make judgments on who is going to travel and who is not. The material is returned to the debaters within a day or two with comments on how it can be organized more efficiently and with added sources that have been picked up in the course of the year.

Throughout the year, we continue the regular schedule of debates about seven times a week. I am inclined to believe that this is the only way to teach a student how to debate. The classes for Freshmen continue throughout the year under the direction of the Freshman coach. After a few months, they consist mostly of discussions held in an informal manner. We have found that more can be learned and accomplished in several hours of discussion and hashing out arguments than in many more hours of solitary work. The debaters are urged to work with someone although they are not assured of having him for a partner.

In addition to debating, the team makes numerous speaking appearances in South Bend and the surrounding area. This, we have found, gives one of the best opportunities to develop real public speakers. The subjects spoken on are widely varied. They may debate the year's topic or prepare a debate on a topic chosen by the group before whom they are to speak. Through the years, this has become an integral part of the debate program. It seems to give the debaters greater confidence on their feet along with a more relaxed attitude. It also affords practice for tournaments that include extra events such as after-dinner speaking. One thing is certain. It gives the members of the team a chance to learn other kinds of speaking and not to become too engrossed in the formula aim of the program.

Finally, at the end of the year, an intersquad tournament is held. An award is given to the winning team. By this time the new and experienced debaters have been working together for some time. At the end of the year, all material is collected for my files. We close with a banquet attended by the President of the University.

This then is the general outline of the debate program at Notre Dame. It has been developed over about 12 years but it is changing every year as we find new ways to attain our aims. Since we learn a little more every year and we change officers every year, we get new ideas every year.

# Some Basic Considerations in Rating Scale Development: A Descriptive Bibliography

Keith Brooks

The problem of assessment of achievement in speaking, acting and oral reading is difficult and complex. Varying degrees of emphasis on any of the fundamental processes often vary from teacher to teacher and school to school. The resulting confusion presents a problem whose dilemma might be lessened with more careful attention to a favorite preoccupation—scale development.

While the problem of assessment is difficult and complex, it certainly is not impossible. A great deal has been accomplished. Speech Rating Scales, relatively free from the usual scale weaknesses, have been developed and used. Psychological and Educational testing research has contributed greatly to the advance of rating scale construction and use.

Evidence is available to the effect that as far back as 1811 attention was given to objective scaling techniques. Robert Owen, at this time, developed a plate "according to which each child could be shown his capabilities, and upon which after a mature self-examination, he could himself discover what progress he had made."[1] Credit is, however, generally accorded Sir Francis Galton (1822-1911) as being the first to become concerned with objective measurement from the standpoint of psychology when he undertook to measure individuals on a large scale.[2]

From this beginning, the history of test development flourished with significant contributions from such men as Cattell, Binet, Terman, Otis, Thorndike, Spearman and Thurstone. The individual interested in undertaking measurement research today may profit greatly by acquainting himself with the significant findings and recommendations that have emerged from the past. Among the basic findings and recommendations which are of particular value to individuals interested in further scaling research, two categories emerge: errors due to the form, and errors due to the rater.

### Errors Due to the Form

Poor choice of items and failure to validate items are two major causes of error due to the form itself. Boyce cautions that any successful scheme must direct the attention of the rater to really vital factors, so that he cannot be deceived by any display of nonessentials.[3] This criterion is substantiated by such men as Halsey, Mahler, Richardson, Gordon, Paterson, Bradshaw, Probst, Sisson—to name but a few—and by the Staff of the Personnel Research Section of the Adjutant General's Office. Halsey stresses that elements rated should be important for the job.[4] Mahler, recognizing that the practical success of any rating program is based upon the rater's judgment, emphasized the importance of providing pertinent cri-

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teria on which judgments revolve.[5] Richardson calls attention to the forced-choice technique, claiming that it provides an improved opportunity to report significant behavior and affords a forced disregard of general impressions.[6] Gordon reports on a study based on the Flanagan critical incident method which champions the inclusion of vital factors.[7] In terms of the vital factors to be included, Paterson recommends that accomplishments be substituted for estimates of capacity and that heterogeneous qualities should be avoided.[8] Bradshaw suggests that further development may come from substituting habits and achievements for traits.[9] Bradshaw, Gordon, Probst,[10] Richardson, Sisson,[11] and the Staff, Personnel Research Section, AGO,[12] recommend the use of item-analysis in the relation of items. Their insistence on validity checks is paramount in scale construction. The proper choice of items and the validity of these items are primary considerations in the construction of any rating scale.

Vagueness and indefiniteness as a result of failure in adequately defining terms is another major error due to the form itself. Recommendations from the literature on rating include: (1) Select more objective items to be rated, (2) use directly observable items, (3) substitute achievements and habits for traits, (4) prepare careful definitions, (5) abolish trait names and substitute descriptions, and (6) seek simplicity in items. Sisson, in reporting on the Forced Choice Scale developed for the Army which he states gave less bias and consequently better discrimination among officers at the two ends of the continuum, indicates that one of the underlying assumptions was that real differences in efficiency can be described in objective items of behavior.[13] Kingsbury stresses the need for better understanding and differentiation among the less objective traits such as loyalty, cooperation, and honesty.[14]. Locke[15] and Paterson recommend using directly observable items and preparing careful definitions to facilitate recognition of these habits. Articles and studies by Cardall,[16] Heim,[17] Charters,[18] Clarke,[19] and a host of others support the six recommendations stated above.

Johnson points out that the ill-defined or the difficult to observe variable increases the halo-effect. When a judgment is difficult, judgment in terms of some other standard is likely. When an abstract judgment is called for, an emotional reaction is commonly given.[20] Bruner and Goodman concur with this idea.[21] A study by Lewis indicated that the ambiguous situation motivated suggestion.[22] Cartwright found that a conflict of forces, tending to increase reaction time, is present when there is uncertainty of judgment.[23] Thurstone warns that ambiguous and irrelevant statements must be eliminated.[24]

A possible way of increasing reliability is to underline the crucial part of each statement. This technique was successfully used and reported on by Hovland and Eberhart.[25] This technique could, conceivably, be an aid to definition by focusing attention and thereby minimizing vagueness.

Errors due to the form may be caused by failure to test the results on the proving ground of human experience and conduct and result in faulty evaluation of data gathered through rating forms and questionnaires. Probst indicates that tests of a good rating system include: (1) absence

of halo-effect, (2) simplicity, (3) high objectivity (rater to rater agreement), (4) substantial adherence to normal distribution, (5) provide a trait photograph-ability to recognize person from marks given, (6) usability, (7) ability to detect unfair and dishonest raters, and (8) proved reliability and validity.[26]

An experiment by Heim indicated that over-all rating was more consistent than ratings of individual traits which may imply that the halo effect is not as serious as sometimes claimed, or even that there is more variability in characteristics of the total personality than in specific qualities.[27]

Directions to raters included in rating forms should be precise and complete. Cartwright and Festinger indicate that directions stressing accuracy increase the restraining forces, while directions stressing speed decrease them. As the restraining forces increase precision increases.[28] Restraining forces refers to the personal involvement in decision making. The conclusion here is that a rating form may produce higher reliability when the directions encourage accuracy rather than speed. This hypothesis is supported by the Dunlap, DeMello, Cureton study which found that uncorrected "do not guess" directions were more reliable than complete answers (guessing).[29] The Ruch-Degroff study supports the "do not guess" findings.[30] Holsinger indicates that it is better to allow time for everyone to finish and thereby avoid the necessity of correction for guessing.[31]

### Errors Due to the Rater

Personal prejudice, whether it be in the form of such conscious bias as generosity or social pressure, or of unconscious bias such as optimism, regression, halo, or perseveration, is a principle contributor to rater errors. Every means of influencing raters toward objective observations should be utilized. Cantril contends that the ego-involvement associated with an internal frame of reference minimizes objectivity in prediction.[32] Asch indicates that impressions of a person grow quickly and easily and once formed are difficult to forget. First terms set up a direction which then exerts a continuous effect on the later terms.[33] It follows, therefore, that it is highly desirable to encourage raters to disregard general impressions and personal feelings in the hope that greater objectivity on the part of the rater will result.

Another study by Asch found that congenial personal and group standards reinforce each other.[34] This is often the case in the classroom situation and undoubtedly is a bias factor effecting group raters. Nevertheless, we have evidence (as in the case of the Gordon study) which indicates that group judgments are superior to those of the average member and equal to those of the best members.[35] The relative accuracy of typical current methods for evaluating speaking performances, as shown by the criterion of agreement among equivalent subgroups of an audience was reported by Wayne N. Thompson in an article appearing in *Speech Monographs*.[36] His conclusions were as follows:

> (1) The paired comparisons method is superior to rank order.[37] (2) Linear scale and letter grades techniques are applied equally well. The trend of the data indicates that the former may be more accurately used with practice. (3) Descriptive Letter Scale and letter grades techniques are applied with equal accuracy. (4) A rating scale (Bryn-Wilke) and letter grades are used equally well if the data are not corrected for inequality in variability. "Corrected" data show that letter grades are used more accurately. After practice (or fatigue) letter grades are superior in accuracy. (5) The Speech Attitudes Scale (Thompson) and the Linear scale are used with equal proficiency if the data are not corrected. Corrected date show that the linear scale in superior. (6) The Attitudes Scale and a second rating scale (the Diagnostic Scale) are equally accurate.

Thompson listed the following reasons for discrepancies in rater judgment: (1) faulty reception of stimuli, (2) different interpretations of stimuli received, (3) different methods of weighing the interpretations, (4) operation of expectation and habituation, and (5) errors peculiar to the rating device itself. These discrepancies might be reduced by (1) using a group of raters, (2) developing a program of rater training, and (3) constructing better measuring devices.

A good deal of evidence supports the contention that rater bias is minimized when the rater is forced to make a judgment between two items rather than react to a simple item—particularly if the two items are of equal interest value and within equal fields. When items are presented singly it is often difficult for the individual to decide whether he likes it or not; when they are presented in pairs in contrast the situation becomes more meaningful.[38] Preston concludes that selective discrimination is basic to all measurement.[39] A study of Guilford and Park concluded that evidence, both objective and subjective, favors the Gestalt theory of comparative judgment.[40] Brown's experiments indicated that the conditions of keenest discrimination were also conditions of most reliable judgment. His results were in favor of insisting in every instance upon a choice, on the assumption that there is always a difference.[41]

Detecting dishonest or biased raters and supervisor reviews of ratings are two methods of accounting and compensating for errors due to raters. In reference to the former, Probst maintains that the good scale will have such detection ability. Raters can, of course, be evaluated in terms of the group score with individual deviations from the group average signalling degrees of rater deficiency. A supervisor review of ratings can focus attention on locating rater difficulties. Conferences between the supervisor and rater can, in this respect, be of value as long as future ratings are not influenced by the supervisor's prejudices.

Richardson, Sisson, the Staff of the Personnel Research Section, AGO—recommend using the forced-choice technique to minimize bias.[42] Stevens and Wonderlic support one of the premises of the forced-choice technique in their recommendation based on a two-year usage of a rating scale. They recommend substituting descriptive words and phrases for trait names. The statistical analysis of their scale over a two-year period with more than 1900 cases indicated low halo, low acquaintanceship bias, and high reliability.[43]

Regardless of technique, rating reliability is to a large extent dependent upon the intelligence and care with which each rater observes and records the activities and product of each ratee, the deliberation and impartiality with which he generalizes upon his reactions and checks them by further study, and the care with which he records his judgments on the scale provided. Rater errors will be minimized as he is motivated by these methodologies. This motivation can be enhanced by scale directions, supervisor's conferences, forced choices, familiarity with the dimension being scaled, rapport with the scaling technique, interest in formulating judgments, practice, and pride in objectivity.

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# Tragic Order in *Moby Dick*: The Ishmael-Queequeg Relationship

Don Geiger

Perhaps the primary value of Mr. John Huston's film production of *Moby Dick* is that it will send large numbers of new readers to the book. A lesser film could not have accomplished so much; but Mr. Huston so conscientiously attempted some of the symbolic overtones of the novel that he established at least a hint of Melville's richness. That it was little more than a hint is not a criticism of the film. Melville's vast and miraculous work is hardly to be captured in any paraphrase, however graphic. For its full appreciation we can go nowhere other than to the book itself.

When oral interpreters go to the book for their selections I suspect that they frequently choose pages from Ishmael's approach to the sea and from Queequeg's comical intrusion on Ishmael's night in the Spouter Inn. These scenes possess a genial humanity which affect us, in their relation to the total tragedy, like a friendly blaze to which we wish to return on a bitter winter night. In the film these aspects were to a degree imaginatively and effectively projected. Yet the richness of the relations between Ishmael and Queequeg was hardly conveyed, and we must join Professor Quinn in regretting an interpretation in which, however necessarily it simplified the book, Queequeg's role, for example, is reduced to the function of a "humorous character."[1]

In what follows I should like to suggest, as a background for the interpreter whose interest is captured by these profoundly conceived characters, some of the relations established by Melville between Ishmael and Queequeg and the "meaning" which we may derive from those relations.

To put the meaning flatly in the form of a proposition we may say that, in his handling of Ishmael's approach to the sea and association with Queequeg, Melville is asserting that spiritual development, while possible, is not strong enough to overpower the forces of evil that rule the world. Put so baldly we miss, of course, the richness of Melville's statement and its subtle qualifications. We can perhaps get at the full meaning by treating it in parts, turning our attention first to Melville's interest in the possibilities for spiritual development, as this develops out of Ishmael's meeting with Queequeg.

In the early chapters of the book,[2] Ishmael's movement from land to sea has, on the level of symbolic reference, two contrary but compatible implications. First, the land represents what is known and controlled by man; the sea represents what is only partially known or uncontrolled. So Ishmael, spiritually and physically, is going into dangerous and destructive waters. But second, the land is associated with orthodoxy, that fossil recovered from earlier adventures of the spirit; the sea represents a challenge to perception. So Ishmael goes to the sea so that he will not "perish of imperception."[3]

Though the ambiguous symbolic nature of Ishmael's passage to the

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sea has been pointed out frequently enough, so far as I know it has not yet been suggested how importantly the Ishmael-Queequeg relationship is associated with, and is a kind of summation, of this movement. Roughly, in these early chapters Ishmael is shown to be importantly motivated by a "landsman's" logic—self-loving and self-protective. Queequeg has many of the qualities of the sea—barbarous, of a terrifying aspect, hard to understand. Ishmael's approach to Queequeg is a growth in perception, a death of self, a rich spiritual discovery (love) in a most unlikely place and unorthodox fashion.

Let us trace out the action briefly, with an eye to the symbolic implications.

Even when Ishmael thinks of Queequeg as merely another Christian sailor like himself with whom he must share a bed in the over-crowded Spouter Inn, he looks forward to their meeting with dread. He tells the landlord that "I never liked to sleep two in a bed," and when he is told that the harpooner with whom he will room "is a dark-complexioned chap," Ishmael begins "to feel suspicious" (p. 13).

Ishmael thinks over bedding with the harpooner with a growing reluctance. He philosophizes, "No man prefers to sleep two in a bed. In fact, you would a good deal rather not sleep with your own brother. I don't know how it is, but people like to be private when they are sleeping. And when it comes to sleeping with an unknown stranger, in a strange inn, in a strange town, and that stranger a harpooner, then your objections multiply indefinitely." Here we see a somewhat prudish argument against the pleasures of the double bed reenforced by sound "land" logic—don't risk yourself to strangers, be careful in a strange place, etc. So Ishmael says, "The more I pondered over this harpooner, the more I abominated the thought of sleeping with him" (p. 15).

It is immediately after this that Ishmael decides against sleeping with the harpooner and to sleep on a bench downstairs instead. The landlord unsuccessfully tries to plane the bench and Ishmael tries with equal lack of success to sleep on it comfortably. But private though the bed is, it is too hard to give Ishmael rest. He thinks of ways of keeping the safety of insularity without enduring its harsh discomforts. He tries to figure out a way to get into the stranger's bed without admitting the stranger—he will bolt the unknown harpooner's "door inside, and jump into his bed, not to be wakened by the most violent knockings,"—but he quickly realizes that such a subterfuge won't work: the harpooner next morning would surely knock him down. No, the stranger must come with the stranger's bed—but for a moment Ishmael begins to welcome an experience of the strange: "I'll have a good look at him then, and perhaps we may become jolly good bedfellows after all—there's no telling" (p. 16).

It is necessary to account carefully for the character of Queequeg. Had Melville's intention been merely to mock the protective self-regard exhibited by Ishmael, a very different "stranger," quite white and Christian like Ishmael himself, would have served as well, or better. But Queequeg is very different indeed and of an aspect sufficient to terrify the most sophisticated lover of mankind. "Such a face! It was of a dark, purplish, yellow color, here and there stuck over with large, blackish looking squares" (p. 20).

We would be wrong, I think,

simply to identify Queequeg as one of the sea's representative figures. Unlike the sea, for example, he is a good friend. But he has some of the characteristics of the sea and serves in this episode to remind us of the monstrous character of existence associated with the sea: like the sea, he is a savage; like the sea, he can hardly be understood; like the sea, he appears very dangerous. When Queequeg takes off his beaver hat, he reveals a "bald, purplish head" that looks like a "mildewed skull," and he weirdly prays to his little Negro god, and wildly swings his combination pipe-and-tomahawk.

Confronted by all this, Ishmael's little flicker of adventuresomeness is quickly extinguished and, "had not the stranger stood between" Ishmael and the door, he "would have bolted out of it quicker than ever I bolted dinner." Then Ishmael puts the matter plainly: "I am no coward, but what to make of this head-peddling purple rascal altogether passed my comprehension. Ignorance is the parent of fear, and being completely nonplussed and confounded about the stranger, I confess I was as much afraid of him as if it was the devil himself who had thus broken into my room at the dead of night. In fact,

However, Ishmael soon begins to learn that a "noble soul" exists beneath Queequeg's mysterious painted mask, and—astonishing end of this terrifying first meeting—his fears relieved, Ishmael "turned in, and never slept better in my life" (p. 24).

It is in the next chapter (IV, "The Counterpane") that the growth in love begins. Commenting on the Freudians' "delight" in finding a "homosexual significance in this passage," Mr. Thompson concludes that "such a concern is impertinent because it ignores the stated trope." Mr. Thompson is referring to the lengthy analogy Ishmael draws between his feelings on finding Queequeg "hugging" him and the sensations he had in childhood "when an act of punishment (being sent to bed in the afternoon of the longest day in the year) seemed emblematic of death, and provided him with a nightmarish experience."[4]

Thus correctly interpreted in part, this analogy seems not only to serve as a general harbinger of future destruction, but more specifically (as we shall see) as a suggestion that death is striking through the agency of a loved one. There is also a symbolic meaning related to the immediate relationship of Queequeg and Ishmael; this "hugging" is a kind of death of self for the self-protective Ishmael.

We should also notice that, however wrong the Freudians may be, they do *not* ignore at least one stated trope. The chapter begins, "Upon waking next morning about daylight, I found Queequeg's arm thrown over me in the most loving and affectionate manner. You had almost thought I had been his wife" (p. 25). This comparison is too slight to call forth by itself a symbolic interpretation; however, in a few pages, in chapters X and XI (titled, significantly as it seems to me, "A Bosom Friend" and "Nightgown") this image is so strongly stressed as to demand explanation in terms of ulterior significance.

In chapter X, Ishmael recalls "how sociably we had been sleeping together the night previous" and "the affectionate arm I had found thrown over me upon waking in the morning" (p. 49). The day passes with Queequeg and Ishmael growing closer together in friendship and when they go to bed together again, Ishmael

concludes: "How it is I know not; but there is no place like a bed for confidential disclosures between friends." Compare this with insular Ishmael's remark so shortly before: "No man prefers to sleep two in a bed." Then the passage continues: "Man and wife, they say, there open the very bottom of their souls to each other; and some old couples often lie and chat over old times till nearly morning. Thus, then, in our hearts' honeymoon, lay I and Queequeg—a cozy, loving pair." (p. 52).

The next chapter is more insistent: "We had lain thus in bed, chatting and napping at short intervals, and Queequeg now and then affectionately throwing his brown tattooed legs over mine . . . ." One does not need to be a preoccupied Freudian to recognize the broad hint in this of the short nappings and chattings of sexual love. When, though it is long before dawn, they become very wakeful and feel like getting up, they continue to stay in bed "very nice and snug" because it is "so chilly out of doors" (symbolically, the "cold" world) and Queequeg feels a "strong desire to have a few puffs from his Tomahawk." Ishmael states explicitly how love has toppled his private prejudices, or values, re-making his world of likes and dislikes: "Be it said, that though I had felt such a strong repugnance to his smoking in bed the night before, yet see how elastic our stiff prejudices grow when love once comes to bend them. For now I liked nothing better than to have Queequeg smoking by me, even in bed, because he seemed to be full of such serene household joy then" (pp. 52–54).

But Ishmael and Queequeg do not live happily ever after, and spiritual development is quickly stunted in the world of Moby Dick. Melville's total treatment of the relations between Ishmael and Queequeg implies that growth of the human spirit is meaningless and ineffective when confronting the monstrous nature of reality.

The growth of love between Queequeg and Ishmael seems, as we have seen, to sum up the ambiguous nature of Ishmael's approach to the sea —but with a reversal of the stress on the outcome of that approach. That is, if Ishmael's leaving land represents both danger and increased perception, the ultimate emphasis may well be on the destructive nature of this departure from the shore. There is, of course, an opposite emphasis on the Queequeg–Ishmael relationship: Queequeg is dangerous only to Ishmael's insularity and "destruction" is here, we may believe, all for the good.

But, however good this love affair may be, it cannot resist the prowess of the sea. However much Queequeg is associated in these early passages with the powers of the sea, he is, after all, merely human and, with Ishmael, subject to the challenge of the sea. When, much later in the story (in chapter LXXII) Ishmael refers to his "particular friend, Queequeg" (p. 317), it may well be with a sense of shock that the reader realizes how completely any account of the love of Ishmael and Queequeg has dropped out of the story. We may take this near-disappearance of Queequeg to have roughly this significance: in this grim world, one is too busy staying alive for love to matter much.

In the seventy-second chapter ("The Monkey Rope"), Queequeg, in order to "cut-in" a dead whale, descends onto the whale's back as it rides beside the boat, partially submerged in the sea. Ishmael holds Queequeg "down there in the sea, by what is technically called in the fishery a monkey-rope," and both are in

great danger. Once again the Ishmael–Queequeg marriage of spirits is alluded to and its power is re-evaluated.

Speaking of Queequeg's descent to the whale, Ishmael says, "On the occasion in question, Queequeg figures in the Highland costume — a shirt and socks—in which to my eyes, at least, he appeared to uncommon advantage" (though we may assume that the shirt is a long one, there may be a legitimate Freudian interest, whose thematic relevance we have already suggested, in what clothes Queequeg is *not* wearing). The monkey-rope is fastened around both Queequeg, on the whale, and Ishmael, precariously balancing him from the boat: "So that for better or worse, we two, for the time were wedded" (in case we miss the hint from the marriage ceremony, Melville clinches it with the clear "wedded"). Then Ishmael says that, "should poor Queequeg sink to rise no more, then both usage and honor demanded, that instead of cutting the cord, it should drag me down in his wake . . . . Queequeg was my own inseparable twin brother. . . ." (pp. 317–318).

Love has thus become a destructive force at this advanced point in their grim voyage, and their lives are so impossibly burdened with duties and danger that there is little time to consider love at all. Queequeg in this scene is much too busy even to turn to Ishmael: there is no reason to believe he even thinks of Ishmael, except as an abstract support, as he tries to hook the whale, to keep from drowning, to keep from being eaten by crowding sharks, and to keep from being hit by Tashtego and Daggoo as they flourish their "keen whale-spades" among the sharks. Ishmael, looking on, has time to rehearse his love, but only in the most woeful terms. In the space of three pages, Ishmael refers five times to "poor" Queequeg (pp. 318–320) and concludes with a description of Queequeg's plight that includes his own and all men's: "Well, well, my dear comrade and twin-brother, thought I, as I drew in and then slacked off the rope to every swell of the sea—what matters it, after all? That unsounded ocean you gasp in, is Life; those sharks, your foes; those spades, your friends; and what between sharks and spades you are in a sad pickle and peril, poor lad" (p. 320).

It would appear then that Melville, in presenting the Ishmael–Queequeg relationships, has come to the grimly sober conclusion that the life of the spirit cannot triumph over the inhumane powers of the universe. But this meaning is not developed by a propaganda-like simplicity and the reader may well be impressed, and moved, by the powerful tensions of good and evil presented by Melville and which, in the relations of these two characters at least, he darkly resolves.

## Footnotes

[1] Patrick F. Quinn, "The Ishmael Complex," *The Commonweal* (LXIV), August 3, 1956, 446.

[2] Quotations from Herman Melville, *Moby Dick*, ed. Luther S. Mansfield and Howard P. Vincent (New York, 1952).

[3] Yvor Winters, *In Defense of Reason* (New York, 1947), p. 202.

[4] Lawrance Thompson, *Melville's Quarrel with God* (Princeton, 1952), p. 160. Though I disagree here, as I have done elsewhere, with a detail of Mr. Thompson's reading, his brilliant analysis of Melville's works is based on a closer attention to Melville's art than any other study with which I am familiar. The student who is primarily interested in what *Melville* said—rather than in the significance his work holds for psychology, history, anthropology, theory of symbolism, etc., etc., for which subjects a critical sea even larger and more dangerous than Melville's exists—would be well-advised to consult Mr. Thompson's work.

# Goodrich's *Select British Eloquence*: Microcard Edition

Richard Murphy

[This essay is an adaptation of the Introduction to the Microcard Edition of Goodrich. The edition was arranged by Professor Carl A. Pitt, University of Illinois, Chicago Undergraduate Division, and was issued in 1956. It can be procured from him at cost, $3.50.]

A little over a hundred years ago, in 1852, there appeared a book with a long title: *Select British Eloquence; Embracing The Best Speeches Entire, Of the Most Eminent Orators of Great Britain For the Last Two Centuries; With Sketches of Their Lives, An Estimate of Their Genius, and Notes, Critical and Explanatory.* The long title was not unusual in those days, but the nature of the book was. The author, Chauncey Allen Goodrich, D.D., who identified himself on the title page as Professor in Yale College, had assembled in one volume the best of British eloquence, with extensive critical commentary.

The book was well received from the first. Allibone's *Critical Dictionary of English Literature* noted in 1858 that "such contributions to the cause of public education are beyond price." This estimate has come to be almost literally true, for copies of Goodrich are now hard to come by. I have never seen a copy in a bookstore, nor one listed in a book catalogue, even an auction catalogue. For years I have periodically asked bookdealers to find me a copy, but invariably the reply comes back, similar to this one from W. Heffer in Cambridge, "We are unable to supply a copy of Goodrich, and are afraid the chances of finding this book are remote indeed." The larger and older libraries have copies, of course. The British Museum and the Library of Congress each has two copies, and the National Library of Scotland has one copy, the first edition. But many college collections do not have the work. With the thought that every library might have its Goodrich, the Microcard edition was made. To Harper & Brothers go acknowledgment and appreciation for permission to reproduce the work.

Since many of you who use the Microcards may not have the opportunity of holding the book in your hand, some description of it may be illuminating. It is a large octavo volume, somewhat bigger than a *Webster's Collegiate Dictionary*. It contains 955 pages, and weighs three pounds four ounces. With pardonable pride the author noted in his preface that by "great compression" his single volume contained more material than could be found in several other editions of speeches running to five volumes each. *Select British Eloquence* was published in New York by Harper & Brothers, in 1852. In London, Sampson Low, Son, & Marston distributed the work under their own title page, but it was otherwise the American edition. There were a number of reprintings. I have seen reprintings of 1853, 1854, 1861, 1865, 1872, 1884, and 1887. There may have been others, but the publishers report they have no record of them. The book went unchanged through the reprintings, except that the print got weaker and weaker, letters and

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punctuation fell away, and the page numbering frequently became incomplete. In the 1887 edition, page 273 reads 27, page 651 reads 65, and so on.

In having Goodrich in Microcards, there are several advantages. You will not notice the smallness of the print, nor the indistinctness of later editions; the magnification of the Microcard reader is about a third, and a clean, first edition copy was used for photographing. And there is the matter of cost and procurability. When *Select British Eloquence* was in print, copies sold for around $4.00. To give a specific quotation, in 1876 the publishers offered the work for $4.00, or $4.50 postpaid. A half-calf binding was available at $6.25. But those were the good old Goodrich days. And of course there is the compression possible in the micrographic. The original book requires 168 cubic inches of storage room; the Goodrich Microcards, 3 x 5 in size, and eighteen in number, measure less than four cubic inches, and can be tucked away in a small envelope.

Now to the author of the book. Chauncey Allen Goodrich (1790–1860), clergyman, educator, lexicographer, was a distinguished man, of a distinguished line. His father, Elizur, was a descendant of William Goodrich, who settled in Connecticut in 1643. Elizur Goodrich served in Congress, was Professor of Law at Yale University, and Secretary of Yale Corporation from 1818 to 1846. The *Chauncey* was for his grandmother, Catherine Chauncey, and the middle name, *Allen*, for his mother, Anne Willard Allen. The Chaunceys and the Willards are old New England families. So by birth and inheritance Goodrich was English-New English.

In 1810 he was graduated from Yale University. His graduation oration was titled "On the Influence of Novelty." After serving as rector of Hopkins Grammar School in New Haven, he became a tutor in Latin and Greek at Yale. In these years, 1812–1814, he also studied theology under Timothy Dwight. Licensed to preach in 1814, Goodrich served as candidate for a pastorate, and in 1816 was installed in the Middleton, Connecticut, Congregational Church. The same year he married Julia Frances daughter of Noah Webster. In 1817 Goodrich became the first Professor of Rhetoric at Yale, a position he held for twenty-one years. In 1839, he was appointed to the chair of Pastoral Theology in the Divinity School, a position he held until his death from a stroke, in his seventieth year. For twenty-eight years he conducted voluntary religious services on Sunday evenings in the Lyceum building. The *Biographical Sketches of the Graduates of Yale College* says of Chauncey Allen Goodrich: "an enthusiastic and effective teacher, an active and energetic college officer, and a fervent promoter of all social reforms."[1]

Goodrich had two brothers who were well-known writers. Charles Augustus Goodrich (1790–1862) was a popular historian (*Lives of the Signers of the Declaration of Independence*, 1829). Samuel Griswold Goodrich (1793–1860) was author of didactic juvenile books (*The Tales of Peter Parley about America*, 1827).

Although not strong in health, Goodrich was able to do extensive writing and editing. Three works reflect his interest in classical languages: *Elements of Greek Grammar* (1814); *Greek Parsing* (1821); *Latin Parsing* (1832). In 1829 he collab-

orated on an abridgment of Webster's *Dictionary of the English Language*, and in 1847 edited a new and enlarged edition of that work, with a memoir of his father-in-law. In an 1859 edition Goodrich added a treatise on pronunciation. From 1828 to 1839 he edited a New Haven journal, the *Quarterly Christian Spectator*. He also did some pamphleteering, such as "Can I Conscientiously Vote for Henry Clay?" (New Haven, 1844). But his greatest claim to fame, is, of course, *Select British Eloquence*. Two works he had hoped to write, a study of Demosthenes, and a volume in American speeches similar to his British collection, were not achieved.

For many years there had been speculation about the fate of Goodrich's lectures on rhetoric and public speaking. Recently, Professor John P. Hoshor, now of the University of Hawaii, decided to search for them. He found in the Yale University Library a pamphlet entitled "Exercises in Elocution" by Chauncey A. Goodrich. It was printed at the college, but not published. Through the good offices of the Goodrich family, Goodrich's own manuscript lectures were found in an attic in Pasadena, California, in the home of Mrs. Chauncey S. Goodrich, widow of the author's great-grandson. The manuscripts were deposited in the Yale University Library in 1941. Professor Hoshor prepared the lectures for printing, and they were published in *Speech Monographs*.[2]

Now let us consider the character of the book. Of the purpose, little need be said. The author, in his preface, has told us what he tried to do. Speeches as complete as possible, memoirs of speakers, critical notes and translations of foreign phrases, the bearing of the speech on a decision—these and other matters are carefully explained. Goodrich brings to his criticisms his knowledge and interest in classical literatures; one meets in *Select British Eloquence* not only Chatham and Digby, but Cicero and Demosthenes.

With the perspective of a century, we may now look upon what Goodrich has done. The *elan vital* becomes clear. But first, we might note what he did not try to do. The volume is not a comprehensive historical collection. The little book in the Everyman's Library, *British Historical and Political Orations*, carries the British tradition back through John Ball, in 1381, William of Normandy, in 1066, and even to the Saxon king, Ethelbert, speaking to St. Augustine in 597. Goodrich begins with Sir John Eliot in 1628. Nor is it a collection of forms of speaking. Almost all of the speeches are parts of trials or parliamentary debates. With few exceptions, such as Mr. Canning's after-dinner speech to his constituents at Liverpool, occasional speeches are not included. So we do not have Pitt's famous last speech of three sentences made at the Lord Mayor's annual banquet in 1805. And there are no sermons, no Wesley or Tillotson, no Hooker or Bede.

In asking why Goodrich made his particular selection, the time of selection should be recalled. Eleven of the speakers lived in his lifetime, five others lived in the century in which he was born, and only three the century before. One of the venerables, Brougham, was alive at publication of the book, and lived beyond the fifth printing. And of course it should be remembered that the speeches were collected at the end of what is now known as "The Great Age" in British eloquence. Goodrich is modest in his claim: "The speeches selected are those which, by the general suffrage

of the English public, are regarded as the master-pieces of their respective authors."[3] The collection was titled *British*, and so it is. Of nineteen known authors, ten are English, five Scots, and four Irish. (Daniel O'Connell (1775–1847) would have balanced the list.) But all are English in their devotion to constitutional government, to freedom and civil liberties, and in their respect and affection for the language.

The collection was titled *eloquence*, rather than speeches or oratory. "Oratory," Goodrich remarks, "is only one branch of the quality we are now considering."[4] Therefore he included examples of eloquence which are not speeches per se, some of the *Letters of Junius*, and extracts from Burke's writings. With his fine instinct for recognizing the sublime, Goodrich included the now celebrated passage[5] from Burke's *Letter to a Noble Lord*, beginning, "Such are *their* ideas, such *their* religion, and such *their* law."

The particular genius of Goodrich's collection now becomes clear. First, he had a fine sensitivity for what was worthy and excellent. Today one might wish to add, or to substitute in his collection, but few would dispute that his inclusions have their enduring value. Second, he brought to his judgment the best canons of the ancients. British speakers are held to the mirror of classical perfection. Third, in uninhibited choice, he shows his affection for lost causes and his feeling for the dramatic. Belhaven falls on his knees, drops a tear, but the Act of Union with Scotland is consummated. Chatham makes his last speech in Parliament, the look of death upon him, falls in a fit, and the disastrous policy on the American colonies continues. Brougham, even as Belhaven a century before, pleads on "bended knees," and supplicates, "Reject not this bill," and the Reform Act of 1831 is rejected. The majority of the speeches were made in temporarily lost causes, were "unsuccessful" in our contemporary use of the term. But all the causes gained by the speeches, and in many cases there was eventual success. Brougham had to wait only a year; in 1832 the Reform Bill was passed. Among the many moralizings in Goodrich is this: "His (*Single Speech* Hamilton's) example furnishes one lesson to young orators: *He who would succeed as a speaker must be content sometimes to fail.*"[6] Fourth, and most important, all of the selections are in the tradition of deep, personal conviction, freedom of expression, and civil liberties. Whether it is Belhaven in Edinburgh speaking for the rights of Scotsmen, Grattan in Dublin pleading the rights of the Irish, or Burke in London arguing the cause of the American colonies — all plead the cause of human dignity and the rights of free men.

Two incidental, but not unimportant, aspects of Goodrich and his collection may be noted. One is that an American collection of British speeches should have been brought out in a period of fervent American nationalism and patriotism. The answer is that American critics recognized we were the inheritors of the English sense of freedom, even though George III had departed somewhat from that tradition. Sir John Eliot pleading for the Petition of Right was anticipating arguments of the American revolutionists, even to the forced quartering of troops among citizens, one hundred fifty years in advance. Some of the most powerful speaking in the American cause was not in Boston, not in Philadelphia, but in the British Parliament. It was in the

House of Lords that Chatham dared to say, "If I were an American, as I am an Englishman, while a foreign troop was landed in my country, I never would lay down my arms—never—never—never!"[7] In the same year *Select British Eloquence* appeared, there was published in Auburn, New York, *The American's Book of Oratory, or Guardian of Liberty*.[8] Over half of the selections in this American patriotic collection were British.

A second incidental aspect is that Goodrich did not share the suspicions of eloquence which many of his Puritan ancestors held. "If I had proposed to have played the Orator,—which I never did affect, nor do, nor I hope shall,"[9] spoke Oliver Cromwell in derision of eloquence. One of the early Chaunceys, the story goes, despised rhetoric, distrusted the emotions, and prayed that he might never become an orator. The prayer, the story goes, was unequivocally answered.[10] The suspicions of rhetoric are reflected in President Timothy Dwight's description of Goodrich at Yale:

> In his language, as well as his delivery, he was in a high degree rhetorical, but his rhetoric was in harmony with the taste and spirit of the time and was very effective in its influence upon undergraduate students. He had, indeed, in a harmless way, some of the arts of the orator. These were, however, not manifest enough to affect his audiences unfavorably.[11]

Goodrich himself had no doubts about the value of eloquence, nor did he esteem the dreariness of contemporary preaching. In his final lines in his preface he avowed that "nothing is more desirable, at the present day, than a larger infusion into our sacred eloquence of the freedom, boldness, and strength which distinguish our secular oratory."

Through the years Goodrich has been drawn upon for his texts and notes. George P. Baker, in his *Specimens of Argumentation*,[12] that little book which has been so influential in modern forensic theory, took almost half of his texts and notes from Goodrich, with proper acknowledgment, of course. But the Goodrich text and notes turn up without explanation. In *Orations of British Orators*,[13] for example, Stafford's "Speech When Impeached For High Treason," is given with Goodrich's notes, but no explanation of the source. This is the more remarkable in that Goodrich had explained his combination of two reports of the speech into one, "in order to give more completeness."

Although Goodrich frequently comments on the texts of the speeches, he is not very consistent in noting the sources. For example, the source of the first speech, by Sir John Eliot, is not identified. Mention of "Forster" in a footnote suggests John Forster's essay on Sir John Eliot in *Lives of Eminent British Statesmen*.[14] But the text of the speech in Forster is not that given by Goodrich. Forster notes, however, that a copy could be found in *The Parliamentary History*.[15] Here we find Eliot's text as given in Goodrich. But complicating matters, the *History* notes that it relied on a manuscript of Sir John Napier. Now where? Fortunately Forster continued to work on Eliot, and in 1864, twelve years after *Select British Eloquence* was issued, published his biography.[16] In it was recorded a text of the speech taken from Eliot's own manuscript. The moral of this is that Goodrich's texts are not necessarily final and definitive. He used the best he had available. He wrote in less

self-conscious scholarship than we now possess, and he presumed that his readers had some acquaintance with standard British sources, such as Howell's *State Trials*, Hallam's *Constitutional History of England*, Mr. Rushworth's *Historical Collections* and *Ephemeris Parliamentaria.*

But the end of all this is to become acquainted with Goodrich. Whether you peer through the viewer, or hold the heavy book lightly in hand, you know you are in communion with a classic. As a specimen of what a rhetorical critic can do in selecting speeches, and in giving them fine and discriminating analysis and appraisal, Goodrich's *Select British Eloquence* is supreme.

REFERENCES

[1] F. B. Dexter (ed.), *Biographical Sketches of the Graduates of Yale College* (New Haven, Yale University Press, 1912), VI, 323.
[2] XIV (Research Annual, 1947), 1–37.
[3] P. iv.
[4] P. 240.
[5] See for example the analysis of structure and rhythm of the passage in Paull Franklin Baum's . . . *the other harmony of prose* . . . (Durham, Duke University Press, 1952), pp. 174–175.
[6] Note 3, p. 211.
[7] P. 135.
[8] Edited by J. Agar.
[9] Speech to Parliament, January 22, 1655. From the official report printed by Henry Hills, as recorded in Thomas Carlyle's *Oliver Cromwell's Letters and Speeches.*
[10] S.v. Charles Chauncy (1705–1787), *Dictionary of American Biography.*
[11] Timothy Dwight, *Memories of Yale Life and Men* (New York, 1903), pp. 86–87.
[12] New York, Henry Holt and Company, 1893.
[13] Julian Hawthorne (ed.), *Orations of British Orators* (New York, P .F. Collier & Son, 1900), I, 53–61.
[14] (London, 1831–1839), II, 79.
[15] VIII, 155–163.
[16] *Sir John Eliot: A Biography* (London, Chapman and Hall, 1864), II, 79–88.

## Report of Central States Speech Association Nominating Committee

The 1958 nominating committee for the Central States Speech Association has selected the following persons for nomination as officers of the Association, to take office after the December, 1958, SAA convention:

For President Elect CSSA: Donald K. Smith, University of Minnesota, Speech Ed.

For First Vice President: John H. Wiley, University of Nebraska, Speech Path.

Members of the committee are Charlotte G. Wells of the University of Missouri and Eugene Q. Hoak of the University of Wichita; I was chairman of the committee.

Sincerely yours,
/s/William S. Howell
Chairman

***descriptions of***

# New Books

*(Editor's note: Copy for this section has been supplied by the publisher and does not indicate the opinion of the editor or a book reviewer.)*

PLAYS FOR PLAYERS AND GUIDE TO PLAY PRODUCTION, edited by Verne E. Powers. 704 pages, 6 × 9. Clothbound, $4.00; Paperbound, $3.00. Row, Peterson and Company.

Here is an incomparable dramatic-source-and-reference book consisting of 17 exceptional short plays and a wealth of production aids and suggestions. This text has something to offer all speech, English, and drama classes and every worker in the educational and non-professional theatre. There is a special section on the design and use of scenery, detailed directional and interpretive notes, chapters on stage movement, characterization, polishing a production, and many other graphic aids.

# A Director's Views on "Theatre Versus Therapy"

Lowell Matson

"Theatre versus Therapy" — the middle word connotes "opposition to," "against," or "in contrast to." Anyone subscribing to the lasting truth of Aristotelian observations, and the expansion of his concepts by modern construction, must admit misnomer in the use of "versus." For, in truth, there is no classical or modern conflict between "theatre" and "therapy" when the latter is used in its broadest sense.

To proceed to our sub-title, "How Therapeutic Can Educational Theatre Get?" one's attention is arrested by the word "how" which demands a specific, quantitative answer. Having no means of scientific measurement at hand, and only an opportunity for empiricism, a purist might balk at the outset of our discussion. But since we are by vocation involved in an art which searches for truth, and an art which, among other things, is a speech art, talk is a habit, and talk we do.

The heart of the matter is that a play, unlike a novel, a poem, or a painting, is written and produced for an audience, a crowd. It is meant to exact tears, laughter, fear, joy, anger from the many, not the individual. For the most part an audience does not attend the theatre to be educated, uplifted or psychoanalyzed. It attends the theatre for recreation, the chief function of any producing organization, educational, civic, or commercial. An individual attends the theatre to lose his consciousness of individuality and acquire the consciousness of oneness with his fellows.

That person can react vociferously in a manner unthinkable in solitude or when framed in a social spotlight. By immersing himself in a sea of souls he can with impunity be swayed by contagious emotion. Gustave Le Bon, nineteenth century French philosopher, in describing this phenomenon stated that by the mere fact that a man forms part of the crowd he is likely to descend several rungs on the ladder of civilization. Le Bon meant by this to imply that he becomes less reasonable and more emotional. In such a state he is receptive to the influence of basic passions. In such a state, bolstered by numbers, he can respond to basic passions overtly.

This unrepressed response is truly purgative because for the moment the audience member forgets travail and pressures of reality. Dealing as audience response does with basic passions, universal conflicts, identification with ideals, it is in a sense truly therapeutic, at least for the moment. None of us, I think, can be specific respecting the residual effects of the neurotic surcease which an audience. or an individual, experiences. We cannot deny, however, that there is a therapy involved, emotional and covertly physical, akin to attendance at spectator sports or akin to a doctor's prescription to join the Elks or go on a clambake.

The basic obligation which any individual theatre director, or any educational theatre producing organization, owes to its college or uni-

*Mr. Matson (Ph.D., Iowa, 1953) is Associate Director of the Purdue Playshop, Purdue University.*

versity community audience is to be recreative, purgative, entertaining.

Dr. David Sievers in his provocative book, *Freud on Broadway,* suggests that incisive depiction of a character like schizophrenic Blanche DuBois could evoke individual sympathetic response of such an illuminating and educative nature as to be therapeutic. This would be a case where a dramatist had succeeded in appealing to the crowd as a primary objective, and had secondarily written for a few. One cannot label the contention as invalid without a case to disprove the point. A logical propensity would be to accept the contention as possible, without carping about degree. Blanche to a near-Blanche in an audience may certainly cause post-performance reflection at some level of consciousness. The portrayal of Blanche alone might not accomplish any significant degree of therapy, but as a stimulus, coupled with observation, associative experiences and a degree of self-analysis, the portrayal might lead to therapy in a sense.

To invade the sphere of psycho- or socio-drama is not my intention. Those therapists have successfully taken the essence of theatre from its form as art and applied it therapeutically to the treatment of emotional illness. This fact alone reveals that theatre has inherent in it the means to therapy. But I have had in an educational theatre audience a half-way cured schizophrenic who would not have been able to bear the destructive results of a performance of *A Streetcar Named Desire,* who as a matter of fact was taken from the theatre when stage action became anything but innocuously entertaining.

Theatre as an art form has a therapeutic function more significant, at least historically, than the intangibility of psychotherapy. That function consists of *social therapy,* unfortunately fully as intangible.

If we accept as evident, as we must, that any drama or theatrical era springs from its times, its climate of mind and spirit, rather than that theatre makes its times, we approach its function as social therapy. The Greek tragedists put into dramatic form the morals, ethics and noble themes expressive of the Golden Age of Greece; Shakespeare gave voice to the active scope of the Elizabethan age; Molière gave expression to the foibles of French society; Goethe epitomized a search for freedom in the Romantic Period; and Shaw and Ibsen dramatically and rationally depicted the revolt against hidebound Victorianism. All presented a rationale through character and action dynamically giving expressive form to the spirit and overt and covert mores of their times. Aristophanes gave vent to a war-weary Athens; Brieux gave vent to frankness concerning social disease; O'Neill gave vent to the lost, searching, disoriented psyche. Successful theatre in any time does just that—expresses for collective and individual minds troubles, taboos, desires and prejudices. It thus performs social therapy when it aids in eliminating spiritual and social confusion by giving voice to common morals and attitudes, latent or active.

These are things which an educational director thinks about when he revives a play from another era, since one function of educational theatre is to perpetuate the art. Is he going to revive a play from another era merely as a historical curiosity, or because it possesses some value current with today's society in promoting universal understanding or insight, at the same time recreating an audience? While occasionally there

might be validity in the former, the latter, more often than not, influences the director's choice. While plays of other than the modern era may not have the psychoanalytical orientation of modern contemporary plays, they do have social values of a therapeutic nature.

Any play revealing man's relation to man, man's cosmic or earthly place, man's relation to himself, may well be in a kind, and in a degree, therapeutic. We in America most assuredly live in the Freudian or post-Freudian period, for America to the surprise of Freud himself was where his concepts took deepest root, where they were popularized, and later expanded and modified. Dr. Sievers vividly reflects this in his survey of the American drama of this century. Educational theatre cannot ignore the context of its times by slighting the psychic probing of mid-twentieth century American drama, from Gerstenberg to Miller. *A Streetcar Named Desire, Death of a Salesman, Deep Are the Roots,* or *Tea and Sympathy* may not result in collective or individual psychotherapy, but if they provoke understanding or tolerance of theme or of character they are *socially* therapeutic.

Moving from the realm of audiences to that of ourselves as theatre professionals, we deal with another area wherein the question of therapy enters.

We of the educational theatre have been brought up on and fed upon, and we in turn have promulgated, the concept that for our participants educational theatre is developmental, cultural, gratifying—therapeutic, if you will. To deny this, would be to destroy in large part our professional *raison d'être.*

As an educational theatre director I can say that I have never had a hand in curing a case of paranoia, schizophrenia or manic-depression. But none of us, I think, can deny that we haven't had a hand in giving a student an opportunity to get away from himself into another world of like or unlike habits and emotions, an opportunity to express in theatre terms some repressed emotion, an opportunity to contribute creatively to the cultural life of his community, an opportunity to busy himself in productive effort, an opportunity to broaden himself mentally and spiritually, or an opportunity to train himself in his chosen profession. What one single performance, or one single stage assignment in a single production accomplishes in these ways is a matter of speculation. But over a season or several seasons all of us have seen dramatic changes in students which in some part we like to attribute to the influence of educational theatre.

Who has not experienced a case like this: A coed of the wallflower type shyly accepts a theatre assignment, and thereafter she performs a series of like or different chores. No discernible change in her appearance or character is evident. Then, one fall semester she returns to your theatre no longer dumpy, no longer with stringy tresses or sack-like clothes, but vital, attractive with stylish hair and clothes—and contact lenses—now the center of male popularity. Ah! What miracle hath the theatre wrought!

Or who has not had a case like a student portraying Rosemary in *Picnic* who collapses in tears at a rehearsal out of fear that she could never be as good as Rosalind Russell? Then the director-therapist takes over and assures her sincerely that at her age and stage of development Rosalind Russell could not have even por-

trayed the role. Tears disappear, her face lights up, and she proceeds to create a remarkable performance.

Or take the case of the self-conscious young veteran tensely and insincerely performing an emotional role in a war play because he has a bowed leg, invisible to audience or director, the result of a war wound. By probing and searching for the source of his fixation, the director-therapist is able to convince him that no one knows or cares, and that he can relax, forget himself, and create believably.

When casting, a director consciously analyzes his prospective actors with respect to their insight, background, adaptability, cooperation, physical and emotional characteristics. He does this, more often than not, solely with the artistic end result in mind, not with the intention of offering a short course in psychotherapy for which he would, in any event, be unqualified. Nonetheless, in the process of casting and in the process of rehearsal there is involved a continuous conscious and intuitive psychoanalytical process (surface, though it may be) in handling the individual actor and in illuminating plot and character and meaning. When a director searches for the key to release an actor's blocks against truthful characterization, he performs a therapeutic function.

From infancy to adulthood a person is subjected to repressive conditioning resulting in inhibitions. A director's greatest problem is to release the personality under his control from such inhibitions in order to enable him or her to perform with truth. That function of the director can also be labeled therapeutic in kind.

Psychoanalytical jargon has become so much a part of our civilization that terms such as regression, repression, persecution complex, depression, mania, compulsion, guilt complex, Oedipus complex, etc., when used by a director rarely fail to evoke responsible understanding from a literate student-actor. When dealing with much contemporary drama a director is forced to analyze characters in psychoanalytical terms because our playwrights create psychoanalytically. There are few directors, this one included, who could not benefit from a sounder orientation in psychology or psychoanalysis in order to assist him in interpretation and in handling young artists, particularly when dealing with modern plays and themes.

We hear more and more about "The Method" as opposed to the traditionally technical type of directing and handling of actors. Probably no one of us ever fails to use occasionally, on a given production, with a given group of actors, something of "The Method" which consists of developing imagination, powers of concentration and observation, and the ability to recall experiences and emotions through analysis. Whatever the language or technique involved, through an actor's understanding of self comes understanding of others, and conversely. The danger lies in a misguided fanatic who would believe that a deeply psychoanalytical approach to a character such as Mrs. Malaprop or Sir Fopling Flutter will be productive of art.

We as directors flounder at times, and we search for means of expression and for means of provoking understanding in order to produce faithfully in the greatest and most satisfying of the arts. Our function as teachers and artists is primary—if we are therapists to boot, it is coincidental.

# Schools of Auctioneering

Wayne E. Hoogestraat

A fascinating area of speech education is that which is currently being offered at schools of auctioneering. Too often those of us who are concerned with speech training in formal education tend to overlook the many speech training institutions operating outside of the realm of our experience. Schools of auctioneering are among these non-academic speech training institutions. While the training offered at these schools does serve a different professional group than those found in our colleges and universities, it is nevertheless concerned with speech education and should therefore be of interest to teachers and scholars of public address. The actual performance of an auctioneer is almost completely a matter of public speaking. Indeed, few professions are so dependent on skill in public speaking as is the auctioneer.

In a study of schools of auctioneering currently serving the central states, it was discovered that these schools were the only types of educational institutions concerned with the specific training of auctioneers. Five leading schools in this area graduate nearly a thousand auctioneers annually. Some individual schools of auctioneering conduct as many as three terms of instruction each year and graduate approximately one hundred auctioneers at the close of each of these terms.[1] While many auctioneers enter the profession without benefit of any specific training, such as that offered in schools of auctioneering, it is safe to conclude that these schools play an important part in the entire auction profession.

The average term of instruction in these schools of auctioneering is two weeks in length. Generally classes are held in the forenoon, afternoon, and evening; or for approximately 120 hours per term, slightly more than the total classroom hours spent in two three-credit per semester college courses.

The instructors in voice and public speaking at schools of auctioneering generally have training in their field which would be equal to training received by instructors in colleges and universities. Nearly all schools of auctioneering employ at least one professional speech teacher who serves as the instructor in voice and public speaking. However, the greater part of the faculty at these schools consists of auctioneers who have gained their training by practical experience.

The subject matter offered at schools of auctioneering can be summarized as including instruction in the principles of general and specialized auctioneering and training in voice and public speaking. When the curricula offered at five leading schools of auctioneering were analyzed with respect to seven general speech needs, training in content, voice, delivery, speech personality, organization and adaptability, style and composition, and audience psychology, the following information was discovered: Catalogues from the five schools of auctioneering definitely specify that they offer training in voice, delivery, and content. Three

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schools offer training in salesmanship, and one offers training in "favorably impressing an audience." These seem to be closely related to audience psychology. One school specified that training is offered in personality. Although organization and adaptability, and style and composition may be taught indirectly through such areas as sales talks, ringwork, and opening speeches, there is no direct indication that these schools offer training in these two areas.[2]

Concerning its instructional methods the catalogue for the Reisch American School of Auctioneering reads as follows:

> Students receive actual selling experience at real auction sales during the course of study. The student actually conducts sales from start to finish; including selling in large sales pavilions. . . .
>
> Our instructors will be at every auction that the students conduct. They will then be able to correct in the classroom errors made by the students while they are selling an actual auction sale. At these auctions the instructor will demonstrate how they use the new modern methods.[3]

Another school of auctioneering describes its instructional methods as follows:

> I have the men do actual auctioneering from the very first day until they graduate.
>
> In class we spend thirty hours in the complete course. Fifteen hours is spent in lecture work and fifteen hours in practice selling by the student. He is given a two minute opening speech for his sale and then goes into selling. I teach them to use their diaphragm to give force to their selling voices. They are taught to introduce an article and sell it in thirty seconds.
>
> Every student has his voice recorded and played back to him two to four times each day. I criticize each pupil's work, from an individual standpoint. Each one is different and must have special attention. My sections are limited to ten pupils. We work for clarity, loudness and speed. Many of our students speak at the rate of 350 words per minute.[4]

Student practice in mock and real auctions constitutes the major instructional method, but lectures by the instructors are also frequently used. Nearly all schools of auctioneering have voice recording machines and use printed material to a limited extent.

During the instructional periods the class is divided into smaller units, usually fewer than twenty per unit. The individualized instruction and actual practice in auctioneering takes place in these smaller groups. The lectures, which constitute only a small portion of the total instructional time, are presented before the combined student body. Since the entire school day and evening is used for classroom instruction and observation little provision is made for outside study. Reading material is seldom used, and the only means of evaluating a student's work is observation of his performance in class and in public auctions conducted by the students of the school of auctioneering.

Attendance and cooperation are generally the only requirements for graduation. When the student completes the term of instruction he is given a "handsome diploma" and the assurance that he is now fully qualified to perform as a capable auctioneer. Perhaps to the astonishment of members of the academic speech profession most of these graduates do just that, *practice auctioneering*, and a great number of them with amazing success.

## References

[1] Information in this section was taken from the catalogues of the following schools of auctioneering: American Institute of Auctioneering, Missouri Auction School, Nelson Auction School, The Reisch American School of Auctioneering, and Reppert's School of Auctioneering.

[2] W. Hoogestraat, *Speech Training of Selected Auctioneers as Compared With Basic Speech Training Offered at The University of South Dakota*, (Unpublished M.A. Thesis) University of South Dakota, 1953, pp. 57–58.

[3] *The Reisch American School of Auctioneering Catalogue*, p. 23.

[4] Col. E. T. Nelson, Letter to author, March 11, 1953.

# News and Notes from the State Associations

## ILLINOIS

*Contributing Editor: Paul Hunsinger*

The following material is an abstract of the official program for the fall meeting of the Illinois Speech Association at Illinois State Normal University, Normal, Illinois.

FRIDAY, NOVEMBER 8th

First Sectional Meeting (1:30 to 3:00)

Speech Correction I — Martha Black, Sponsor

"What Is New in Speech Correction?"
Mrs. Dorothy Clark, Chairman, Geneva
Mrs. Carol Cofey, East Aurora
Mrs. Dorothy LaBudde, Elgin

Rhetoric and Public Speaking I — Glenn Reddick, Sponsor
Student Union T.V. Lounge

"How Can Courses in Rhetoric and Public Address Best Serve Pre-professional Students?"

1. The Pre-theological Student — Ed Hollatz, Wheaton College
2. The Pre-legal Student — King Broadrick, University of Illinois.
3. The Prospective Teacher — James Fee, Southern Illinois University
4. The Prospective Businessman — Arno Hill, Monmouth College

Debate and Discussion I — Ralph McGee, Sponsor

"Measuring Up to the Objectives of the Debate-Discussion Program in the High School by Solving Common Problems"
Ivan Rehn, Lyons Township H. S. and Junior College, LaGrange
Caroline Drummond, Aurora West High School, Aurora
Paul Johnson, Proviso High School, Maywood

Speech Education I — James Koehler, Sponsor

"What Should the High School Speech Course Accomplish?"
Dorothy Youngblood, East Aurora High School, East Aurora
Dolores Klocke, Carl Sandburg High School, Orland Park
Larry Martin, Elburn High School, Kaneville Unit District
Harry Kirchner, Mendota High School, Mendota
Byron Chrisman, Robinson High School, Robinson

Theatre and Interpretation I — Ralph Lane, Sponsor

"Teaching Oral Interpretation in High School," Ruth Yates, Illinois Normal, Program Chairman

1. The Library Teacher Teaches Oral Interpretation — Ruth Zimmerman, Metcalf School, Normal
2. The English Teacher Teaches Oral Interpretation — Verna Hoyman, University High, Normal
3. The Fundamentals of Speech Teacher Teaches Oral Interpretation Virginia Kral, New Trier High School

B. N. Johnson, Joliet High School
Raymond Fisher, Matton High School
Mrs. Dorothy Rotter, Ottawa High School

Radio and Television I — Wanda Mitchell, Sponsor
"Inside and Outside Educational Radio"
1. Within the Schools of Illinois — A Survey of Radio in Illinois High Schools — LaDonna McMurray, Flora High School
2. From School to Community — Ellison H. Hoke, Director of Educational Radio, Elgin Public Schools

Second Sectional Meeting (3:30 to 5:00)

Speech Correction II — Martha Black, Sponsor
"The Learning Process and its Application to Speech Correction"
Dr. John Anderson, Southern Illinois University
Dr. Israel Goldiamond, Southern Illinois University
Mr. Paul Roosevelt, Southern Illinois University
Dr. Donald Davis, Augustana College

Speech Education II — James Koehler, Sponsor
"Developing the Extra-Curricular Speech Program"
Ralph Enstrom, Freeport High School, Freeport
Donald Holley, Geneseo High School, Geneseo
Larry Jenness, Arlington Heights High School, Arlington Heights

Rhetoric and Public Address II — Glenn Reddick, Sponsor
"Some Implications for the Teaching of Rhetoric and Public Speaking and the Challenge of Increased Enrollment"
1. Increased Enrollment at State Schools and Universities — Hal Gulley, University of Illinois, and C. Horton Talley, Southern Illinois University
2. Increased Enrollment at Small Liberal Arts Colleges — George Tade, Greenville College
3. Increased Enrollment in the High Schools — Wesley Bovinet, Glenbrook High School

Theater and Interpretation — Ralph Lane, Sponsor
"Off-Campus Educational Theatre" — Archibald McLeod, Southern Illinois University, Program Chairman
1. Scene Design for Non-professional Touring Theatres — Darwin Payne, Southern Illinois University
2. Campus vs. Off-campus Experience in Theatre — Pat Cook, Southern Illinois University
3. Campus vs. Off-Campus Children's Theatre — Dorothy Beck, Southern Illinois University
4. Graduate Work and Off-Campus Theatre — C. V. Bennett, Southern Illinois University

Radio and Television II — Wanda Mitchell, Sponsor
Student Union 306
"Inside and Outside Education Television"
1. Within the School — Henry Vander Hayden, Bradley
2. From School to Community — Charles Hunter, Northwestern

Banquet (6:30 to 7:30)

Keynote Address and Presentation of Illinois Speaker of the Year Award (7:30 to 8:15)

Readers Theatre Production of *Under Milk Wood* by Dylan Thomas
Directed by Charlotte Lee and Kenneth Hamilton, Northwestern University

## SATURDAY, NOVEMBER 9th

Workshop Sessions (8:30 to 11:00)

Speech Correction III — Martha Black, Sponsor
"Articulation"
Dr. Dorothy Eckelmann, Chairman, Illinois State Normal University
Dr. Robert Milisen, Indiana University

Rhetoric and Public Address — Glenn Reddick, Sponsor
"How I Do It" Some teaching methods in rhetoric and public speaking

A. In College:
1. Using Aristotle's *Topoi* — Otto Dieter, University of Illinois
2. Applications and relationships of Classical Rhetoric in the Teaching of Public Speaking — James McBurney, Northwestern University.
3. Operating a Speaker's Bureau and Other Community Services — Ralph Micken, Southern Illinois University

B. In High School:
1. Teaching Public Speaking — Roy Beck, Mt. Vernon High School
2. Teaching Listening — Marge Radloff, Abbot Junior High School, Elgin

Debate and Discussion — Ralph McGee, Sponsor
"Demonstration Debate on the proposed 1957-58 National High School Debate Question"
Resolved: That all U.S. foreign aid should be administered through the United Nations.
Affirmative: Debaters from the University of Illinois Debate Workshop
Negative: Debaters from the Northwestern University High School Institute

Speech Education III — James Koehler, Sponsor
Lecture Demonstration: "Improving Speech Instruction Through Audio-Visual Education" — Mr. Robert P. Brown, Encyclopedia Britannica Films, Wilmette, Illinois

Theatre and Interpretation III — Ralph Lane, Sponsor
Children's Theatre — Dick Johnson, Chairman
Demonstration of Children's Theatre by Mabel Clare Allen, Illinois Normal University

Radio and Television III — Wanda Mitchell, Sponsor
Radio-T.V. Clinic — Clinic on Broadcasting Problems

## OHIO

*Contributing Editor: Tom Ludlum*

The Ohio Association of College Teachers of Speech is one of three co-operating organizations participating in the tenth annual conference to be held at the Deshler Hilton Hotel, Columbus, Ohio, Saturday, October 5, 1957.

OACTS portion of the conference program includes:

9:00 a.m. to 10:30 a.m.

Symposium on the Forensic Budget

Participants: Professors Thomas, Alusow, Holm and Dean Wilcox.

2:00 p.m. to 4:00 p.m.

Panel on the Role of Ethics in Speech Activities

Participants: Professors Kantner, Layton, Dubetz, Leistner, Mr. Gibson and Mrs. Evans.

4:00 p.m.

Business Meeting of the Ohio Association of College Teachers of Speech.

The officers of the Ohio Association of College Teachers of Speech for 1957-1958 are: President, Archie Thomas, Heidelberg; Vice President, William Hall, Denison; Secretary-Treasurer, Thomas Ludlum, Ohio University. Activities Committee: Paul Brees, Wittenberg; Edward Robinson, Ohio Wesleyan; James Ross, Baldwin Wallace; Ray Yeager, Bowling Green; Marion Chase, Otterbein.

ACTIVITIES SCHEDULE FOR 1957-1958:

October 5: Fall meeting of OACTS to be held at Deshler Hilton Hotel, Columbus, under the direction of William Hall.

December 6-7: Women's State Debate Tournament to be held at Capital University under the direction of Arman Langholtz of Capital and Edward Robinson of Ohio Wesleyan.

February 14-15, 1958: Women's State Individual Events Tournament to be held at Bowling Green State University under the direction of Ray Yeager of Bowling Green and L. C. Staats of Ohio University.

February 21-22, 1958: Men's State Debate Tournament to be held at Capital University under the direction of Paul Brees of Wittenberg and Arman Langholtz of Capital.

March 21-22, 1958: Men's State Individual Events Tournament to be held at Baldwin Wallace under the direction of James Ross of Baldwin Wallace and Tom Ludlum, Ohio University.

April 26, 1958: First Year Tournament to be held at Ohio University under the direction of Lloyd Watkins and Tom Ludlum of Ohio University.

The 1957-1958 directory and contest rules of OACTS is under the editorship of Tom Ludlum and will be published in October.

## SOUTH DAKOTA

*Contributing Editor: Hazel Heiman*

The spring meeting of The South Dakota Speech Teacher's Association was held at Huron College on the evening of May 10 at which time recommendations were made to the Executive Board of the High School Speech

Association. The calendar of events for the 1957-58 meeting were also planned. On May 11 Directing of Plays and Children's Theatre was the subject of the program. Mrs. Lowell Manfull, University of Minnesota; L. R. Kremer, Sioux Falls and Mrs. Evelyn Park of Rapid City were featured on the program.

There will be two sections for the fall meeting November 7 and 8 in connection with the South Dakota Education Convention. These are in the fall programs:

EASTERN SECTION

Thursday

Subject—An Evaluation of Speech in the High Schools of South Dakota

What should be in the speech course of study?

Aims and objectives

Units, when and how taught

English and speech, their relation and differences

From the college point of view—Don Sinkink, State College

From the large high school—Terrine Kron, Washington High, Sioux Falls; Randall Fisher, Central High, Aberdeen

From the small high school—Jim McCroskey, Scotland; H. VanGerpen, Freeman

Moderator—Dr. M. T. Baker, University of South Dakota

Friday

Featured speaker—Dr. Harold Jordon, University of South Dakota

Topic—Teaching experiences in Germany

Discussion—Advantages of Foreign Teaching

Business Meeting—Clifford Anderson, Vice-President, presiding

Thursday noon—Speech Teacher's Luncheon—Harold Sampson, Executive Secretary, presiding.

WESTERN SECTION

Thursday

Problems of the Speech Activities and Classroom Teacher

Declamation—Douglas Bell, Sturgis

Extempore Speaking—O. W. Kolberg, Lead

Debate—M. F. Jackley, Sturgis

Judging Speech Events—Dr. R. Hildreth, Black Hills Teachers' College

Teaching Speech in the Classroom—Bill Lynn, Belle Fourche

Questions and Discussion

Friday

Problems of the Dramatics Director

Selecting the Play—Mary Craig, Deadwood

Directing the Play—Charlotte Forsberg, Black Hills Teachers' College

Staging the Play—B. D. Watts, Black Hills Teachers' College

One-Act Play Contests and Children's Theater—Evelyn Park, Rapid City

Questions and Discussion

Moderator for both programs—Hazel Heiman, Rapid City, President, South Dakota Speech Teachers.

## News from the Office of the Executive Secretary

This issue of the *Journal* publishes the annual auditor's report for the fiscal year ending May 31, 1957. There were continued gains in the financial security of the Association, despite the increased costs of printing the expanded *Journal*. We have, perhaps, passed the time of phenomenal growth but will continue to serve the members better as the association maintains its strong position.

The convention at the Hotel Leamington in Minneapolis, April 5-6, 1957 was certainly among the most successful in recent years. Some 318 people registered, and attendance at the sectional meetings reflected the high quality of their programs. It is certain that the 1957-58 convention, December 26-28, 1957, at Chicago's Hotel Sherman will surpass even this.

At the meeting of the Executive Committee in Boston, August 28, 1957, your Executive Secretary was instructed to place part of the funds of the Association in an interest-bearing insured savings account. The *Journal* Editor's report indicated a continuing need for high quality manuscripts in all areas of our field. The increase in size makes it possible to entertain longer manuscripts, where greater length will add to the clarity or comprehensiveness of the presentation.

President Thompson reported that the current nominating committee consists of W. S. Howell (Minnesota), Eugene Hoak (Kansas), and Charlotte Wells (Missouri). His annual report to the SAA Legislative Assembly included this paragraph:

> Probably the most significant action taken by the CSSA during its April, 1957, convention was to establish five permanent committees: Committee on Awards for Outstanding Young Teachers; Committee on Secondary School Speech; Committee on Liaison with the State Associations; Committee on Liaison with Special Learned Associations; and the Convention Advisory Committee. The last of these five is to consist of the five immediate past presidents. The Committee on Secondary School Speech was "charged initially with studying the desirability of publishing a monograph on the certification of those in the public schools who are teaching speech (including language arts), directing speech activities, and carrying out speech correction activities in the central states."

Following the convention this December, the next meeting of the Association will be held at the Hotel Statler, Detroit, April 10 and 11, 1959. Our April 1960 meeting will be at the LaSalle Hotel, Chicago.

The Executive Committee hopes that the plans for the December convention will bring a large number of you to Chicago during the holidays. Some of the program highlights are included in this issue of the *Journal*, and you will receive further word of the program shortly. Please make your reservations early, and help make this convention complete. Renew your membership now or at convention time. Sustaining members pay no additional convention registration fees.

## Report on Time and Place for CSSA Convention

Dear Colleagues:

I was directed at the Minneapolis meeting of CSSA to take a referendum of members on whether the 1958 Convention should be held on December 26, 27, and 28, 1957, or the first or second week end in April, 1958. Taking the referendum was contingent upon the possibility of renegotiating a satisfactory contract with the Sherman Hotel on a satisfactory date in April. I was also directed to avoid conflict with the Delta Sigma Rho Congress and the Illinois High School Association state speech contests. I learned that the second week end in April, 1958, is the date for both the DSR Congress and the Illinois contest. The first week end is Easter.

No mention was made in Minneapolis of the third week end in April; I therefore felt I could not negotiate with the hotel on that basis without authorization from the Executive Committee. By special delivery letter, the Executive Committee voted that I was to eliminate the referendum and leave the December 26 (beginning at 4:00 p.m.), 27, and 28, 1957, date as it was because it was not possible to renegotiate an April date which would be satisfactory; i.e., which would be on the first or second week ends and avoid the DSR Congress and the Illinois contests.

Therefore, the 1958 Convention of CSSA will be held in December, 1957, as planned originally.

Cordially,
/s/Halbert E. Gulley,
Former Executive Secretary
Central States Speech Association

# Financial Report

## Central States Speech Association

### Balance Sheet

May 31, 1957

*Assets*

| | |
|---|---|
| Cash in Bank | $2,657.85 |
| Accounts Receivable | 70.00 |
| Total Assets | $2,727.85 |

*Net Worth*

| | |
|---|---|
| Net Worth, May 31, 1956 | $2,139.54 |
| Net Income for year (see following statement) | 588.31 |
| Total Net Worth | $2,727.85 |

### Statement of Income and Expenses

For the Year Ended May 31, 1957

*Income*

| | | |
|---|---|---|
| Membership dues and subscriptions to *Central States Speech Journal* | | $1,983.00 |
| Advertising in *Journal* | | 646.07 |
| Convention Fees | | 780.86 |
| Sale of Back Issues of *Journal* | | 19.00 |
| Total Income | | $3,428.93 |

*Expenses*

| | | |
|---|---|---|
| Membership Promotion | $ 64.16 | |
| Publication of *Journal* | 1,684.38 | |
| Convention Expenses | 429.25 | |
| Postage and Office Expenses | 536.39 | |
| Professional and Other Expenses | 126.44 | |
| Total Expenses | | $2,840.62 |
| Net Income for Year | | $ 588.31 |

### AUDITOR'S CERTIFICATE

June 6, 1957

Executive Committee
Central States Speech Association

Gentlemen:

In accordance with your request, I have examined the balance sheet of the CENTRAL STATES SPEECH ASSOCIATION as of May 31, 1957, and the related statement of income and expense for the year then ended. The examination was made in accordance with generally accepted auditing standards, and accordingly included such tests of the accounting records and such other auditing procedures as were considered necessary in the circumstances.

In my opinion, the accompanying balance sheet and statement of income and expense present fairly the financial position of the CENTRAL STATES SPEECH ASSOCIATION at May 31, 1957, and the results of its operations for the year then ended in conformity with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

Respectively submitted,
VERNON K. ZIMMERMAN
Certified Public Accountant

# PROGRAM PREVIEW

# 1957-1958 C.S.S.A. CONVENTION

Unique Features and High Lights

**Keynote Speaker** — Dr. Harold A. Bosley, Pastor of the First Methodist Church, Evanston, "Preaching On Controversial Issues"

**Demonstration Debate** — NUEA sponsors a debate on the National High School Question on U. S. Foreign Aid.

**TV Demonstration** — "Vidicon Television Equipment for Educational Uses"

**Dramatics Demonstration** — "Dramatics and the Development of Basic Speech Skills" demonstrated by Freeport Junior High and Joliet Township High School Pupils.

**Reading Hour** — "Scenes from Shakespeare"

**Ministerial Training** — "Interpretation of the Bible"

**Speech Correction** — "Research in Articulation"

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**Thirty-six Sectional Meetings**

**Theatre Exhibits**

**Commercial Exhibits**

**Placement Service**

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# CENTRAL STATES
# SPEECH ASSOCIATION

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## Chicago, Illinois

## December 26, 27, 28, 1957

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AMERICAN EDUCATIONAL THEATRE ASSOCIATION

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AMERICAN FORENSIC ASSOCIATION

NATIONAL SOCIETY FOR THE STUDY OF COMMUNICATION

NATIONAL UNIVERSITY EXTENSION ASSOCIATION

Registration: Thursday, Friday and Saturday, December 26, 27, 28 Convention Registration Badges will admit you to all meetings. SUSTAINING MEMBERS PAY NO ADDED CONVENTION REGISTRATION FEES. (Other members pay $2.00.)

Hotel Reservations: Send room reservations at once to Reservations Manager, Hotel Sherman, Randolph and Clark Streets, Chicago, Illinois. Mention the CSSA Convention.

### C.S.S.A. Officers

President: Wayne N. Thompson, University of Illinois, Chicago.

Vice-President: Marie Hochmuth, University of Illinois, Urbana.

President-Elect: N. Edd Miller, University of Michigan, Ann Arbor.

Executive Secretary: H. L. Ewbank, Jr., Purdue University, Lafayette.

Journal Editor: Kim Giffin, University of Kansas, Lawrence.

Past President: Wilbur E. Moore, Central Michigan College, Mt. Pleasant.

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Hour of Honor, *Modern Urban Drama*

Speed, Bonnie Boat, *a Comedy of Character*

Miracle of the Madonna, *Modern Christmas Play*

Infanta, *Classic Tragedy*

Three On a Bench, *Whimsical*

Proof of a Man, *Tragedy of a Delinquent*

The One That Got Away, *Satirical Comedy of Manners*

Unto Thy Doors, *Choric Drama of the Nativity*

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In *Volta Review*

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December 27-28, 1957
Hotel Sherman, Chicago

Southern Speech Association
April 1-2-3-4-5, 1958
Rice Hotel, Houston

Speech Association of the Eastern States
April 17-18-19, 1958
Sheraton-McAlpin Hotel, New York City

American Educational Theatre Association
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Speech Association of America
December 29-30-31, 1958
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